

# INTERNATIONAL MUSICIAN AND RECORDING WORLD

SEPTEMBER 1982 £1.00

## Marco Pirroni

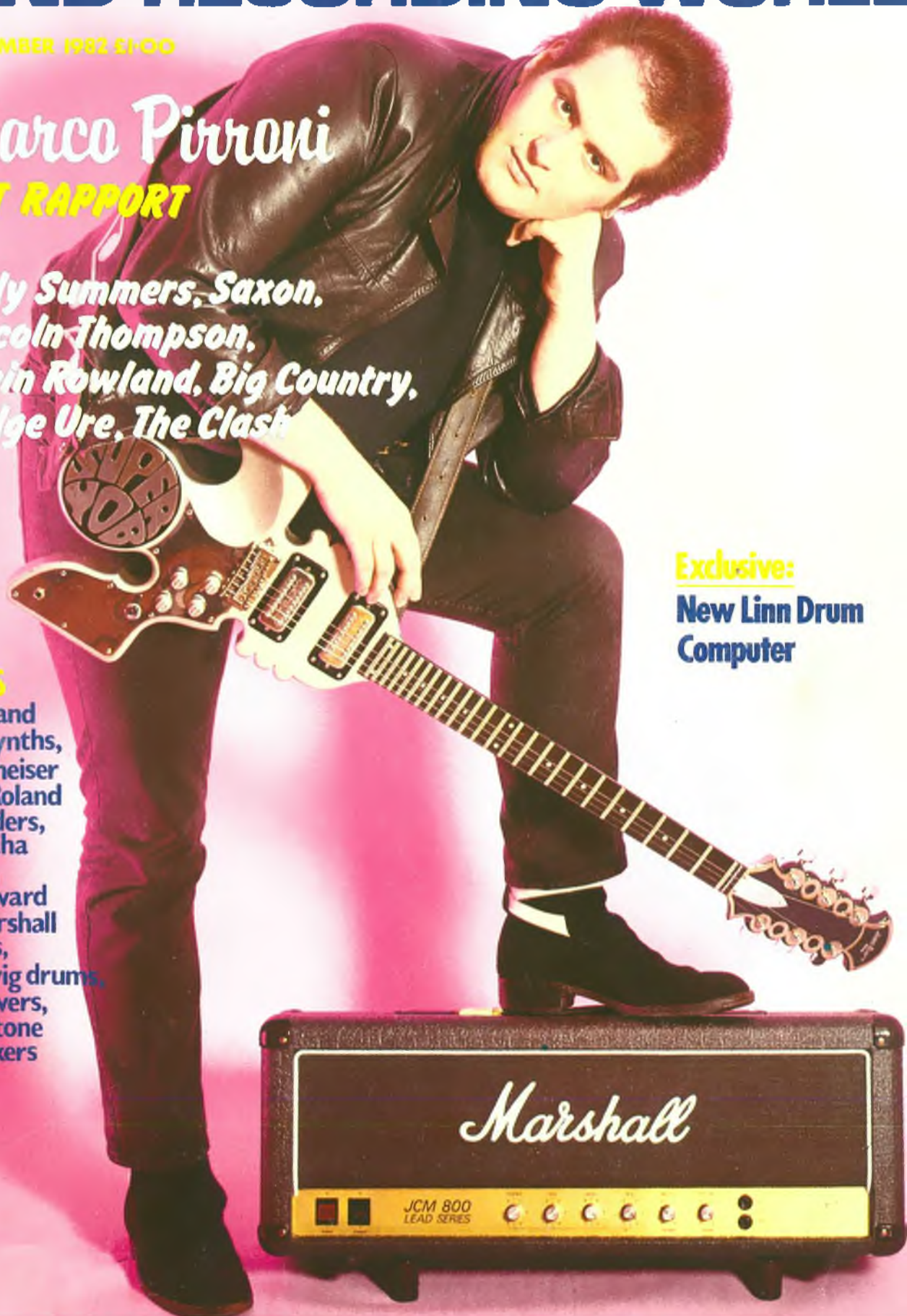
**ANT RAPPORT**

*Andy Summers, Saxon,  
Lincoln Thompson,  
Kevin Rowland, Big Country,  
Midge Ure, The Clash*

**Exclusive:**  
New Linn Drum  
Computer

### TESTS

Elka and JVC synths,  
Sennheiser and Roland  
vocoders,  
Yamaha  
bass,  
Deanvard  
& Marshall  
amps,  
Ludwig drums,  
15" drivers,  
Auratone  
speakers





# BOSS



## PRODUCT OF THE MONTH The DM-2 Analog Delay

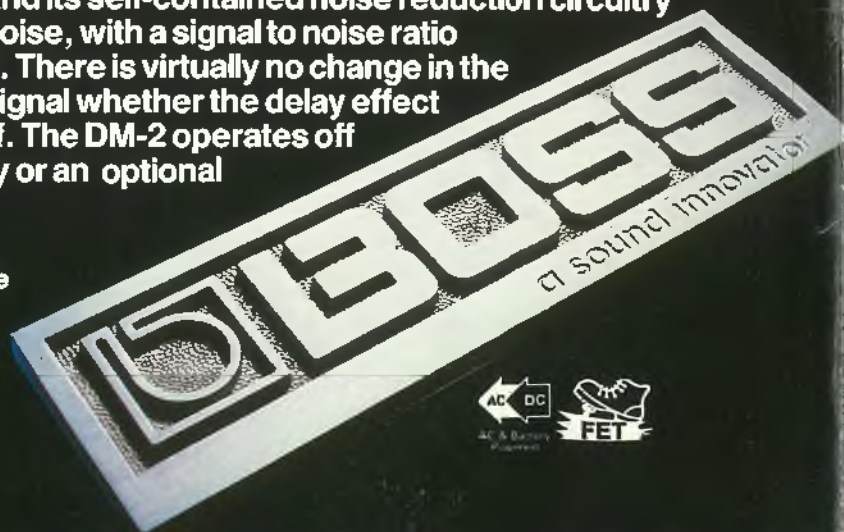
The DM-2 is an analog echo delay that combines a 20 to 300ms delay time and self-contained noise reduction circuitry with excellent sound reproduction and flexibility while maintaining all of the advantages of the famous BOSS Compact format.

An exceptionally wide range of effects is available within the 20 to 300ms delay range set by the Repeat Rate control. An Intensity control sets the number of repeats, from single slap back echo through to self oscillation. The Echo volume control sets the precise balance between the direct signal and the delayed Echo signal. The delay effect may be introduced or cancelled using the silent FET footswitch.

The DM-2 Analog Delay features excellent reproduction across the entire delay range, and its self-contained noise reduction circuitry virtually eliminates noise, with a signal to noise ratio of  $-100\text{dBm}$  (IHF-A). There is virtually no change in the sound of the direct signal whether the delay effect is switched On or Off. The DM-2 operates off a single 9 volt battery or an optional AC adapter.

Roland (UK) Ltd  
Great West Trading Estate  
983 Great West Road  
Brentford  
Middx. TW8 9DN

Telephone: 01-568 4578





Pay attention at the back, Rocky's talking! What's new this month, I hear you ask? TOKAI have produced some beautiful Gibson replicas including birds-eye maple 335 DOT and 1958 Les Paul models — quite how Tokai get away with making them so good is beyond me, but that's a whole different ball-game. The GIBSON 335 DOT reissue is lovingly polished every day and, along with other second-hand Gibson Les Pauls (when available), make good comparisons to the newer replicas. Notice I don't call them 'copies' any more because the Japanese are as good as anyone at making guitars these days, what can you say when the gov'nors themselves start making their own world-famous patented designs in Japan? Yes, folks you guessed — it's Fender. The new FENDER SQUIER VINTAGE SERIES includes 6 models: '57 Strat, '62 Strat, '52 Telecaster, '57 Precision, '62 Precision and '62 Jazz: prices start from only £198. KRAMER disturbed a bright, sunny day in August at the London Rock Shop by producing headless bass guitars with a small, rectangular body similar in shape to the famous Steinberger bass. The Kramer 'Duke' sells for around £350 including case. So if you're in the market for a stylish video bass why not come and check them out? The new OVATION electric/acoustic Balladeer with cutaway is now in stock as will be the limited edition, collectors model in September. Don't forget we also sell Ibanez, Aria, Washburn, Jaydee, Pangbourn, Fender (U.S.A.), Westone, Westbury and cheap second-hand goodies that we can find!

**RECORDING EQUIPMENT:**— If you own a FOSTEX Multitracker or a Teac Portastudio now's the time to improve the quality of your recordings: The new range of ACCESSIT signal processors includes a new stereo reverb, noise gate, compressor, 2x15 watt power amp, patch-bay, headphone splitter, rack-mount units and power supplies; prices are from £33 (power supply) to £132 (stereo reverb). A new Japanese firm, VESTA FIRE, have produced an interesting spring reverb which rack mounts, has parametric equalisation on the reverb signal, built-in limiter and phase shift; the RV-1 is a very neat, compact unit so it was no surprise to the London Rock Shop when it started selling at only £199. Also gaining a lot of attention is ROLAND's new SDF-2000 studio quality digital delay: it was a long time coming so it had to be good! Tons of features, knobs, 670 ms delay and a plug for all you electronic buffs to plug in — all for under £500. I could go on and on about all the amazing Fostex A-8 1/4 inch 8-track tape recorders, Fostex 250 4-track cassette multitrackers, Fostex 3050 digital delays (under £300), RSD mixers and power amps, Yamaha analog delays (E1005 at only £169) and everything else but that would leave me no space to tell you about.....

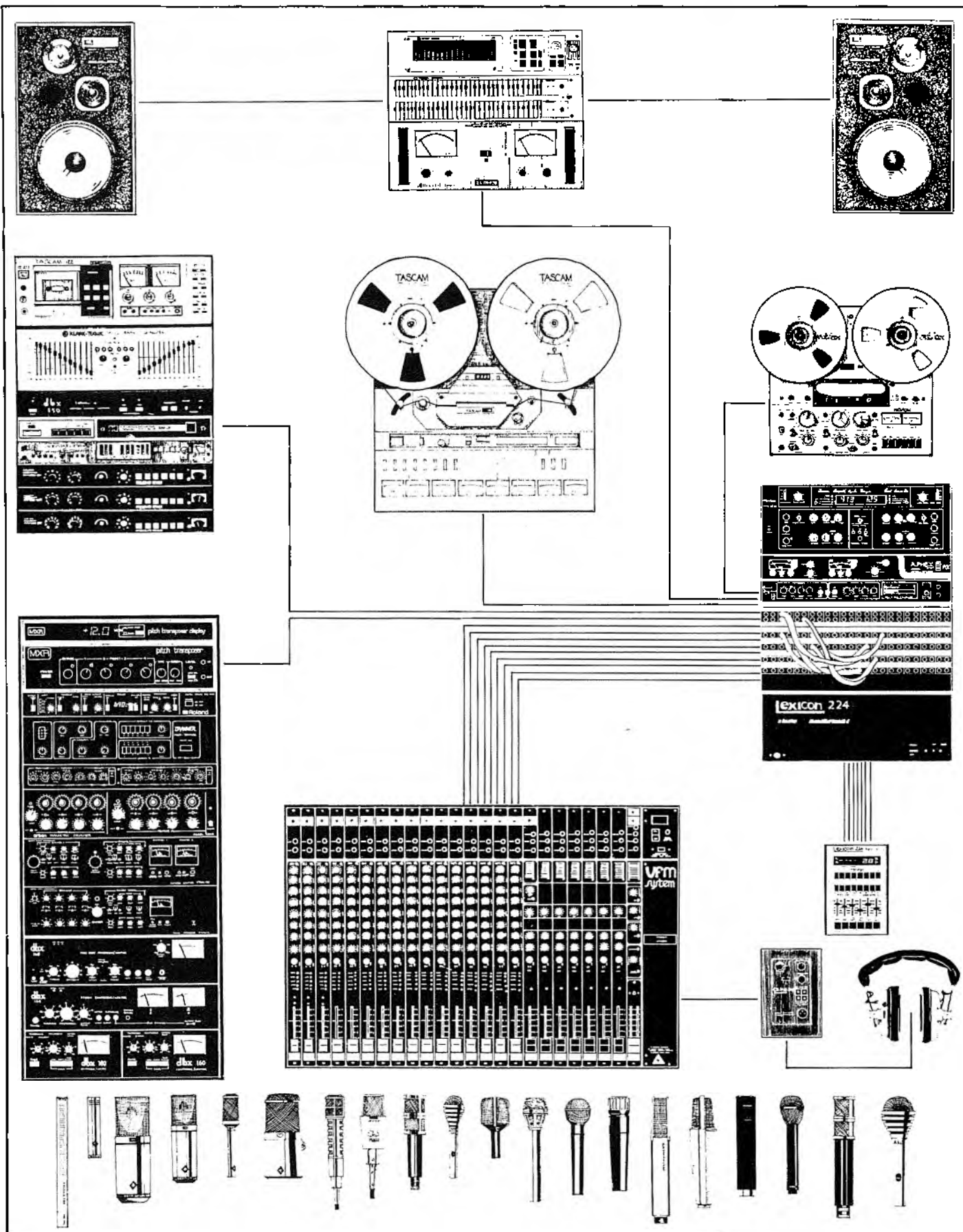


**KEYBOARDS:** Roland, Moog, Korg, Yamaha, Casio, Hohner — you name it we've got it and if we haven't we'll try to get it for you. The obvious talking point of the last few months has been the rapid rise in sales and fall in price of true polyphonic synthesizers, namely the ROLAND Juno 6 and the Korg Polysix. These two instruments alone are giving expensive monophonic synthesizers and string machines a run for their money, so if you want a KORG Delta, Moog Opus 3 or string machine cheap why not ring us? The Casio 1000P is an interesting instrument although it is slightly misleading to call it a synthesizer in the true VCO/VCF/VCA meaning of the word; still at only £325 the CASIO 1000P is amazing, just as is the Casio CT-202 at £275. Great instruments for songwriting, roodling around on a multitracker or using live. Anybody would think Casio were set to rule the keyboard world with the rapid rise in popularity of all their keyboards; the band 'trio' proved how a seemingly repetitive Casio VL-tone can be part of an international hit — are you going to have a go? It's easier than you might have imagined, may the force be with you! Arriving in Sept./Oct. is the mighty MEMORMOOG which is all set to give the Prophet 5 a bit of competition. Not only does it sound amazing, but it looks good and could well become another classic keyboard like the Minimoog (remember them?). Seriously though, folks, if you're looking for a synthesizer, whether it's a Yamaha CS-01 for only £189 or a ROLAND Jupiter 8 for our £3,000, a string ensemble, a portable Casio keyboard or even a keyboard stand then give me a ring and I'll see if I can help.....

..... we try to make it as easy for you as possible: we're open seven days a week (yes, even Sundays) 10.00 a.m.-6.00 p.m. weekdays, 11.00 a.m.-5.30 p.m. Sundays. We accept Access, Barclaycard, arrange personal finance, part exchange and good old-fashioned folding stuff (preferably with pictures of the Queen). Please ring our direct sales line 01-267 7851 to check availability of products that interest you before travelling any great distance. Alternatively, our mail order service is fast and efficient. Please enclose 25p in postage stamps to cover any colour catalogue requests: we will endeavour to supply information on anything and everything if it is available in the printed word.....

..... Oh, I nearly forgot the incredible new SESSIONETTE 75 watt gmbo, the dusty Pignose combos, Roland cubes, spirits bolts, jazz choruses, lovely Lab series, magnificent Marshall, opulent Ohm, Boss pedals, MxR, Beyer boom stands, Shure, Audio Technica, Roland, Roland, Roland, Roland, Roland, Roland, Roland, Roland, Roland, Roland, Roland, Roland, Roland, Roland and many more Roland.





# AUDIO SERVICES

AUDIO, VISUAL NEW TECHNOLOGY DISTRIBUTORS

TEL. 06632/2442  
 STUDIO HOUSE  
 HIGH LANE VILLAGE  
 NR. STOCKPORT  
 SK6 8AA.

COMPLETE PACKAGE PRO-AUDIO DEALERS – FROM STEREO TO 46 TRACK

FOR USED LISTINGS SEE OUR OTHER AD INSIDE BACK PAGE

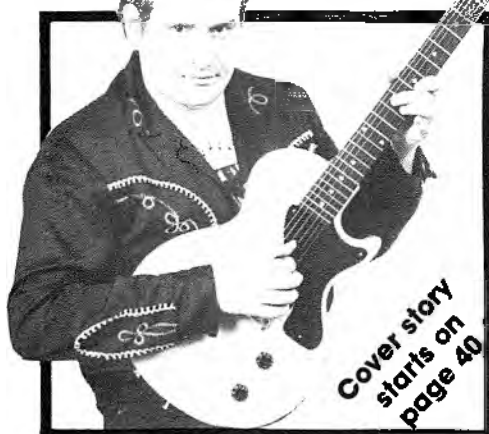


# INTERNATIONAL MUSICIAN AND RECORDING WORLD CONTENTS

SEPTEMBER 1982

Vol.: 8

Issue: 9



Cover story starts on page 40

Deanvard — new British combos on page 95



Royal Rasser Lincoln Thompson on page 60

New Yamaha active on page 104



Exclusive review by Ultravox's Warren Cann of new Linn on page 116



## INTERVIEWS

### ANDY SUMMERS.....19

Tony Horkins stows away on Summers' holiday

### BIG COUNTRY.....24

Stuart Adamson talks to Adrian Deevoy about Country Life

### SAXON.....28

Graham Oliver and Biff talk loudly to Chris Welch. Pix by George Bodnar

### MARCO PIRRONI.....40

Max Kay steps into the extremely pink world of Ant mentor, Marco. Cover pic by Adrian Boot

### KEVIN ROWLAND.....54

Adrian Deevoy captures the Midnight Runner

### PRINCE LINCOLN THOMPSON.....60

Jon Futrell is granted an audience

## FEATURES

### LLOYD RYAN'S DRUM CLINIC.....34

Featuring some readers' examples

### COMPUTER SYNTHESIS EXPLAINED.....46

Part 9 by Tony Horsman

### ON THE CASE.....50

Bob Henrit with all you've ever wanted to know about drum cases

### COMPANY PROFILE.....57

A look at the Stage and Lighting Effects Company

### PA COLUMN: THE CLASH.....63

James Betteridge dodges the flob at Brixton's Fair Deal

### ON VIDEO.....68

Life in the fast lane

### GUITAR SURGERY.....128

Gouging a hole for new pickups

## REGULAR ITEMS

### EDITORIAL.....10

### LETTERS.....12

Readers' queries answered

### BUZZ.....17

Including the worst demos we've received in weeks!

### FEELERS ON THE DEALERS.....133

Billy Punter dons a kilt and heads for Sound Control in Dunfermline

## TRADE NEWS.....135

New products and trade news

## EQUIPMENT TESTS

### SPEAKERCHECK: 15" DRIVERS.....79

Ken Dibble tests samples from ATC, Richard Allan, Goodmans, Nemises and Electrovoice

### SYNTHCHECK: ELKA SYNTEX.....84

Elka's surprising new winner

### SYNTHCHECK: SENNHEISER AND ROLAND VOCODERS...87

One for £5000, one for £600

### DRUMCHECK: LUDWIG BIG BEAT.....92

Very good, very pricey

### SOUNDCHECK: DEANVARD V AMPS....95

Two new British combos reviewed

### SYNTHCHECK: JVC KB500.....100

JVC make new tracks

### SOUNDCHECK: MARSHALL LEAD 12 COMBO.....103

Marshall's new 12 watt wonder

### BASSCHECK: YAMAHA BB1200S....104

The BB1200 goes active

### DRUMCHECK: LINN DRUM COMPUTER.....116

Exclusive review by Warren Cann of Ultravox

## RECORDING WORLD

### STUDIO DIARY.....119

This month Deevoy does the dialing

### THE PRODUCERS: MIDGE URE.....120

Chas de Whalley finds young Midge wearing a new hat

### STUDIO OF THE MONTH: AMBIANCE.....123

Janet Angus goes back to her roots

### STUDIO TEST: AURATONES.....125

Martin Forrest rounds up the minis



Pond Cottage  
The Green, Harefield  
Middlesex UB96NP  
England

Tel: Harefield (0895 82) 2771  
Telex: 938527 EPICEN G

The SM81 has been quite a shock to me, not only from when I first tried it out, liked it, and decided to buy a pair, but also a year later when I discovered from the brochure that the mic. was an electret.

Shure Brothers have always had a good name for robustness and reliability, and electrets are usually thought of as a low cost alternative to regular capacitor mics. with some sacrifice in sound quality.

With the SM81 Shure have produced an unique combination - together with a transparency of sound and freedom from coloration, distortion and noise comparable with other manufacturers' traditional condenser models costing a lot more. The switchable bass roll-offs and attenuator are helpful extras as well, and missing from my other favourite choice of cardioid costing around double the price.

Recording classical music is a tough test for microphones and my SM81s earn their keep successfully as very useful additions to my kit of mics., both for distant and close pickup if required.



**Tony Faulkner**  
Audio Engineer

VAT No 225514681



Tony Faulkner is a leading freelance independent recording engineer based in London who records around 50 classical music albums each year.

**SHURE**  
You simply can't make it  
any clearer.

For the address of your nearest dealer together with full details of the Shure Microphone range, write to: Shure Electronics Limited, Eccleston Road, Maidstone ME15 6AU or telephone: 0622 59881.



# the adding machines...



The Studiomaster 16/4 and 16/8 have all the answers for recording studios and gigging bands requiring professional performance that doesn't cost the earth.

Basic specification includes parametric EQ, comprehensive effects and monitor routing plus an elaborate output stage for mixdown, useful both in the studio and on the road, especially for live recording. '2nd Generation' Studiomaster chips set new standards for signal-to-noise performance and reliability. Even better, the Studiomaster grows with your needs. If you're initially working on four-track or 8-track (and perhaps using your desk to double as a stage mixer) you don't want to pay for channels you're not using. But when you're ready for those extra channels - so is the Studiomaster. Four-channel (input) and 2-channel (output) expander modules make trade-in losses a thing of the past. And right from the start, Studiomaster electronics offer big studio quality.

Check out The Studiomaster 16/4 and 16/8 with their wide range of accessories: they add up to the perfect studio road package.

*Studiomaster*

RSD/STUDIOMASTER, CHAUL END LANE, LUTON, BEDS.  
TEL: LUTON (0582) 570621. TELEX: 825612.



# The Music Press called it '\*\*\*\*\* amazing.' We just call it **Casio Magic!**

The 'it' they were referring to was the price of Casio's new digitalised synthesiser, the CT1000P. At **£375** rrp it's to be expected that they were amazed, although, as Keyboards and Music Player commented: *'... but then Casio has honed the art of cost effective design to such a degree that the price isn't really that surprising.'*

## Presets

So what is the CT1000P? In fact it is a 'cross between a preset and programmable machine' (International Musician). The Preset mode has ten voices which

**casiotone 1000P**  
**£375** r.r.p.



*'if played correctly can give astounding simulations of their namesakes.'* (Home Organist).

To these presets you can add effects. Such as sustain, and light, heavy and delayed vibrato. Delayed vibrato operates independently for each voice - in other words, you can play and hold one note and the vibrato will gradually introduce itself, *'so a very nice subtlety here for the Casio - no cut corners.'* (Keyboards and Music Player).

## Programmes

The Programmable mode is shown in more detail here and whilst it would take too long to explain, briefly you can combine any of ten 'feet' with any of ten 'envelopes' and any of ten 'modulations', thus giving you a basic choice of 10 x 10 x 10 ie: 1000 sounds (thus the 1000P!).

When you've selected a combination you can load it and nine others into the CT1000P's memory in addition to the ten presets. As Musicians Weekly put it *'not bad, eh?'*

## Split Keyboard

You can also split the 61 note, C to C keyboard, using the lower half for one preset and the upper half for a different preset.

## Arpeggio/Sequencer

One more feature unique to Casio is the programmable Arpeggiator. It can store up to 127 steps and *'can be more accurately described as a sequencer.'* (Home Organist).

The CT1000P also has a battery back up so that you can keep any of your programmed voices when the machine is switched off, a built in amplifier and speaker, a headphone socket for silent play, and an eight note polyphonic capability.

To sum up, we'll leave the last word to all the publications we've quoted from. *'An instrument and a half'* International Musician. *'What an instrument, What a price!'* Musicians Weekly. *'An incredible instrument'* Home Organist. *'An amazing 10kg of instrument. What will they come up with next?'* Keyboards and Music Player.

**CASIO**  
BECAUSE TIMES ARE CHANGING

Available from your local music store.

Casio Electronics Company Limited, Unit 6, 1000 North Circular Road, London NW2 7JD. Tel: 01-450 9131

# ...for total expansion.



4 channel add on 16/4

2 channel output add on 16/4

4 channel add on 16/8

*Studiomaster*

RSD/STUDIOMASTER, CHAUL END LANE, LUTON, BEDS.  
TEL: LUTON (0582) 570621. TELEX: 825612.

PLEASE SEND ME FURTHER DETAILS OF  
Studiomaster 16/4  Studiomaster 16/8

Name \_\_\_\_\_  
Address \_\_\_\_\_  
\_\_\_\_\_



# INTERNATIONAL Musician AND RECORDING WORLD

Grosvenor House,  
141-143 Drury Lane, London WC2B 5TE. Telephone  
01-379 6342 10 lines

## PUBLISHERS

Managing Director Richard Desmond  
Advertisement Director Mike Marsh  
Executive Editor Paul Ashford

## UK/INTERNATIONAL EDITION

Editor Tony Horkins  
Associate Editor Janet Angus, B.Mus (hons.)  
Editorial Assistant Adrian Deevoy  
Production Assistant Chris Fay  
Photographer Les Drennan

## ADVERTISING

Group Advertisement Manager Alan Griffiths  
Classified Advertising Darren Butterworth

## CONSULTANTS

James Betteridge, Dave Burruck, Warren Cann, Chas De  
Whalley, Ken Dibble M.O.A., M.A.E.S., Jill Eckersley, Jon  
Futrell, Paul Fishman, Harry George, Bob Henrit, Alan  
Holmes, Max Kay, Alan Kensley, Linda Reisman, Lloyd  
Ryan, Mike Shea, John Stix, Jim Rodford, Keith Spencer-  
Allen.

## PRODUCTION

Group Production Manager Dave Shaw  
Production Manager: Jonathan Ansdell  
Advertisement/Production Co-ordinator: Sally Beck  
Production Assistant: Brian Venour  
Group Art Editor Fred Foot  
Artists: Roger Small, Steve Young  
Typesetting M&R Typesetting

## ADMINISTRATION

Accounts Manager Martin Ellis  
Credit Controller Albert Wollman  
Assistant Credit Controller Robert Avdjian  
Group Circulation Manager Mel Lewis  
Circulation Assistant Renate Burrows  
Receptionist Julie Oesterman

## AMERICAN EDITION N.Y.

Editor Steven Dupler  
President: Mitchell Haber  
Advertisement Manager Nancy Davis

## GERMAN LANGUAGE EDITION

Executive Director Alan Marcuson  
Editor Michael Strauss  
European Representative Herbie Katz  
Editorial Assistant Gunther Carstensen

## LONDON

International Musician & Recording World is published  
monthly by Cover Publications Ltd., Grosvenor House,  
141-143 Drury Lane, London WC2 5TE. TELEX No.  
24676. TELEPHONE (01) 379 6342. Cover Publications  
Ltd is a member of Northern & Shell Ltd. Distributed in  
Great Britain by Seymour Press Ltd., 334 Brixton Rd.,  
London SW9 7AG. Tel: (01) 733 4444. Tlx: 8612945  
Seypress London. Printed in England. International  
Musician & Recording World is a trade mark of Cover  
Publications Ltd. All rights reserved. Cover  
Publications Ltd., 1992. While every care is taken in the  
publication of the magazine, the publishers cannot be  
held responsible for any results arising from the  
contents thereof. Subscriptions should be sent to:  
International Musician & Recording World, PO Box 50,  
Farndon Rd., Market Harborough, Leicestershire, UK.  
£12.00 Overseas (surface) £17.00. Airmail (Europe)  
£21.00. Airmail Zone A £31.00. Airmail Zone B  
£36.00. Airmail Zone C £36.00.

## SALES AGENTS

### NEW YORK

International Musician and Recording World  
A division of Innovations International  
12 West 32nd Street, 3rd Floor,  
New York City, New York 10001, USA  
Tel: (212) 947 6740 Telex: (230) 645459

### SWITZERLAND

Budger Publications S.A., Rue de L'Industrie 16,  
17 Fribourg 5 Switzerland Tel: (037) 244 470 Telex:  
36450

### JAPAN

World Leisure Publicity, Suite 801 Akasaka Coop.  
Building, 6-4-17 Akasaka, Minato-Ku Tokyo 107 Tel:  
(03) 567-1051 Telex: 2422022  
Group Representative Cliff Wooley  
Tel: (03) 408 6852

## Sole International Distributing Agents

Gordon & Gotch (Canada) Ltd., 55 York Street, Toronto,  
Ontario M5J 1S4, Canada. Gordon & Gotch (Australasia)  
Ltd., Melbourne, Sydney, Brisbane, Adelaide, Perth.  
Gordon & Gotch (NZ) Ltd., Wellington, Auckland,  
Christchurch, Dunedin. Central News Agency Ltd.,  
South Africa.

# EDITORIAL

**WE BATTLED LONG AND HARD**  
over this month's cover. Should it be  
**Saxon** on the eve of their biggest UK  
tour to date? Or perhaps **Andy**  
**Summers** who's just released his first  
solo album with the help of **Robert**  
**Fripp**? Or **Kevin Rowland**, who's just  
taken **Dexys Midnight Runners** to the  
top of the album and single charts? The  
list goes on, but we settled for **Marco**  
**Pirroni** — the man behind **Antrmusic**  
who talked exclusively to **IM&RW**  
about the making of hit records and his  
somewhat unusual and extensive guitar  
collection.

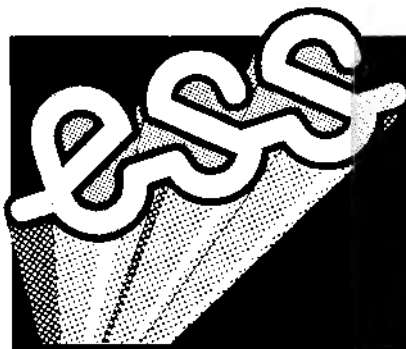
Review-wise, we've again scooped an  
exclusive with the first review of the  
new **Linn** drum computer written for us  
by **Warren Cann** of **Ultravox**. Plus we've  
got two new boards from **Elka** and  
**JVC**, while **Paul Fishman** comes to  
grips with two vocoders from  
completely opposite ends of the  
financial scale. We've also managed to  
get hold of **Yamaha's** new active  
**BB1200**, and some new amps from  
**Malcolm Green**, the man who founded  
**H/H**, called **Deanvard**, and **Marshall's**  
amazing new 12 watt combo. For  
drummers there's **Ludwig's Big Beat**, a  
look at various drum cases available on  
the market (plus a chance to win a  
stands case), and of course, **Lloyd**  
**Ryan's Drum Clinic**.

That's just a little of what's inside this  
month's issue, so for further  
details... read on.

  
National Association of Music Merchants  
Serving the Music Products Industry

  
BUREAU OF CIRCULATION





# The Sound and Music Store

## R.S.D. STUDIOMASTER — BELIEVE IT, WE ARE THE PEOPLE!

STUDIO 4 MULTI-TRACK RECORDER — IN STOCK	£755
8:2B SUPER VALUE, EXPANDABLE, IDEAL KEYBOARD MIXER	£425
8:2 STEREO POWERED MIXER WITH EXTRA MONITOR AMP BUILT-IN	£520
8:4 PROBABLY THE MOST VERSATILE MULTI-TRACK MIXER MADE	£591
12:2 STANDARD	£523
12:2B	£654
4 CHANNEL ADD-ON FOR B MIXERS	£182
16:4 THE PERFECT PARTNER FOR YOUR 3440	£1025
400C 2x200w STEREO POWERAMP	£275
800C 2x400w STEREO POWERAMP	£454
3-WAY X-OVER	£165

## YAMAHA POWERPOINT

S.G. GUITARS FOR AS LITTLE AS £220 NEW!  
 YAMAHA BASSES FROM ONLY £195 NEW!  
 LIMITED STOCKS OF G100112 COMBOS ONLY £279 NEW!  
 FULL RANGE OF PRODUCER SERIES IN STOCK INCLUDING THE AMAZING CS01 SYNTH  
 SUPER 1 OFF DEALS ON CS70M, GS1, GS2, CP70, CP80 KEYBOARDS, RING FOR INFO!  
 YAMAHA P.A. SYSTEMS AND COMPONENTS NEW AND SECONDHAND.

## ARIA THE ADVANCED GUITARS AND BASSES

STILL SOME OF OUR 30% OFF DEALS REMAINING, CHECK WITH US NOW!  
 STOCK AT TIME OF PRINTING INCLUDE —  
 SB600, SB700, SB1000, TSB550, TSB650, CSB300, CSB380, CS200, CS350, CS400,  
 TS400, RS750, RS850, PE1000GC, TA50, TA60, TA1500.  
 WE ALSO KEEP A WIDE RANGE OF S/H GUITARS WHICH OFTEN INCLUDES ARIAS!

## H/H

BRAND NEW P.A. SYSTEMS FROM ONLY £299!  
 BRAND NEW STUDIO 100 COMBOS ONLY £239!  
 FULL RANGE OF STUDIO COMBOS AVAILABLE INCLUDING THE STUDIO 60B BASS COMBO  
 PERFORMER COMBOS AT SUPER PRICES  
 THE NEW M.A. 150 PAY NO MORE — GET AN EXTRA 50w!  
 TRY THE NEW 'B' RANGE SPEAKER SYSTEMS — END THE FURTIVE SEARCH FOR CHEAP CABS FOR YOUR M.A. — SUPER VALUE, AND H/H TOO!



**ELECTRONIC SOUND SYSTEMS**

230, HIGH STREET, BARNET, HERTS. 01-440 3449

OPEN WEEKDAYS FROM 10am UNTIL 7pm (Saturdays 9-30-5-30)  
ACCESS · BARCLAYCARD · FAST MAIL ORDERS · CREDIT QUOTATIONS AVAILABLE · SPECIAL ORDERS · EXPORT · HELP AND ADVICE





# Aria Pro II

THE ADVANCE ELECTRICS

## U-100 R.R.P. £423.43

Featuring: ash body, walnut stripes, maple transmit-neck, heelless cutaway, 650mm scale, ebony fingerboard, 24 frets, DiMarzio dual sound humbucker pickups, super tunable bridge, Quick-Hook tailpiece, individual die-cast machine heads and brass top nut. **U circuit Type 1:** (normal section) master volume and two tone controls, two dual sound switches, phase switch, pickup selector switch. (active effect section) boost level control, over boost level control, booster switch, over booster switch, active tone selector switch, tone selector cancel switch. Available in See-thru Red(SR) or Golden Yellow(GY) finish.

## U-70 R.R.P. £284.30

Same as U-100, except: maple or chestnut body, maple fixed neck, rosewood fingerboard and protomatic-III pickups. **U circuit Type 2:** two volume and two tone controls, two dual sound switches, phase switch and pickup selector switch. Available in Black(B) or White(W) finish.

## U-60T R.R.P. £208.90

Same as U-70, except: ash or chestnut body, maple replaceable neck, 22 frets, protomatic V pickups, Thru-the-body stringing bridge tailpiece with tremolo lever unit, master volume and two tone controls and pickup selector switch.



# ESCAPE TO THE FUTURE

Please send me brochures on

*Aria Pro II*

'U' Series

Name: .....

Address: .....

**GIGSVILLE**

Phoenix Way, Heston, Mddx  
Telephone: 01-897 3792/1225

# LETTERS

Letters should be sent to —  
**International Musician & Recording World.**  
Grosvenor House, 141/143 Drury Lane, London WC2

## Let it shine

I HAVE A PROBLEM REGARDING cymbal polishing, which I could use some advice on.

For the many years that I have been a drummer, I have gone through a very frustrating time cleaning my cymbals. I have recently bought an array of Zildjian Rock variety, and naturally after spending several hard earned groats I wish to keep them clean, but above all, well polished and shiney. To clean the cymbals, I use warm water, Camay soap, and a soft nailbrush which I find works really well. However when using the recommended polish to clean, black scum appears everywhere!

The black scum which comes off the polishing rag gets re-applied to the cymbal when polishing, leaving me with

what was a clean cymbal, polished, but dirty again. It costs me a fortune in clean clothes to try and get the scum off the cymbal, but I can never quite manage this successfully, thus leaving me knackered and very frustrated with myself. I wish I could afford a roadie!

I have spoken to several of my drumming friends and they all seem to get the same problem.

My own personal opinion (and I'm no scientist) is that the cymbal is relatively clean, after cleaning, but when polishing there must be some kind of chemical reaction between the cymbal metal and the polish that omits the black scum. Surely there's a way around this problem that is less tiring on the elbow and the pocket. (If I spoil any more of

the wife's dusters she'll go bananas).

Perhaps Bob Henrit can shed some light on the matter. All I'm after is a clean, well polished cymbal.

*Kerry Murray,  
Edware, Middx.*

*Bob Henrit replies: I would suggest simply buff up the cymbal after your water/soap/soft nail brush process with a good quality duster. It would appear that you want the cymbals to shine too. You don't mention how much polish you use, and in my experience a little is the better bet. Of course the scum which appears must be polished out. Don't use an expensive duster, use some kitchen tissue to get off the worst of it. It is very important to polish round the cymbal lines, removing dirt from the straitions or tone grooves. Never rub too hard because heat will be generated and the cymbal's tone will be affected. (Lemon juice will kill the scum but leave you with a slightly sticky cymbal). It occurs to me that your cymbals might still be slightly wet when you apply the polish so try drying it with a hair dryer on low heat.*



*Bob Henrit, sporting a very attractive poodle, picks up a few tips from the late Avedis Zildjian on keeping his own cymbal collection good and shiney.*

## Colour query

I HAVE A VERY TREASURED GIBSON Les Paul (cherry sunburst). However, I wish to have the guitar resprayed gold, so making it similar to the Goldtop.

Could you advise me on the following.  
(a) Will this effect the guitar's sound in any way?

(b) A reputable safe guitar workshop to do the job.

(c) How expensive it will be.

Many thanks,

*Marcus Flynn, Wantage*

*You haven't given us any indication of the age of the guitar, but if it's a '58, '59 or '60 — don't touch it!!*

*However, if it's newer, go ahead. There's a couple of re-spray places which are known to be 'the business' in the business, and they are Roger Giffin who operates from Kew Bridge, London on (01) 948 5891, or Dick Knight from Newhaw, Weybridge on (91) 44111.*

*As for cost, well you'll have to ring to find out exactly, but we reckon on paying somewhere around the £120 mark.*

## Vox Value

I HAVE RECENTLY ACQUIRED AN old Vox amplifier and would be grateful for any information you can give me on it.

Its model number is AC/5 or AC15, probably the latter, and it is twin channel with a serial number of 4436N. It's cream/brown in colour and has a Vox Blue 12" speaker and a JMI Ltd plate on the back.

The amp is in full working order and I would like to know its approximate age and possible collectors value, if any.

Thank you,

*Martin A. Brooke,  
Cheshire, CW7 1EZ*

*You'll be pleased to know that you're the owner of a slightly modified AC15, made somewhere around '62 and '63. Most AC15s made around that time were fitted with a pair of 15 watt Goodmans speakers. The speaker in yours was normally found in an AC30. The JMI plate on the back just indicates the company that used to make them.*

*Value, if in good nick, is somewhere around £125, but if it's tatty cut that down to about £85.*



# I/H Dealers

Ardeen  
Miller & Co. Tel: (0224) 55924  
Arlington  
Arnsand Music Tel: (0254) 385861  
Arlstone  
Arms Music Tel: (0932) 40139  
Arover  
Arvo Music Tel: (0264) 54861  
Arret  
Arret Tel: (011) 440 3449  
Arth  
Arms International Tel: (0225) 64056  
Arford  
Arford Music Tel: (0234) 50861  
Arfast  
Arkus Musical Inst. Tel: (0232) 24956  
Arfast  
Arson Music Tel: (0232) 38502  
Arley  
Arms Musical Supplies Tel: (0274) 568843  
Arningham  
Arndottes Tel: (021) 236 4992  
Arton  
Arton Audio Tel: (0204) 385199  
Arnmouth  
Arms Moors Music Ltd Tel: (0202) 35135  
Arnston  
ArFarlane Amplif. Tel: (0522) 791201  
Arrol  
Arrol 433 (Lighting & Sound Equip.)  
(0272) 40433  
Arroy  
Arroy Music Tel: (01) 460 9080  
Arton on Trent  
Arms Ltd Tel: (0283) 61528  
Ar St Edmunds  
Arms Plus Tel: (0284) 703366  
Arnbridge  
Arnbridge Rock Tel: (0223) 65093  
Arterbury  
Arudi Music Ltd Tel: (0227) 60948  
Ardiff  
Arnd Centre Tel: (0222) 34018  
Artham  
Ariges & Johnson Tel: (0634) 408989  
Aradley  
Arms Great Tel: (061) 437 4788  
Armsford  
Ariges & Johnson Tel: (0245) 66247  
Arthenham  
ArElectrical Tel: (0242) 22317  
Arsterfield  
ArHudson & Sons Ltd Tel: (0247) 71177  
Archester  
Ariges & Johnson Ltd Tel: (0246) 66247  
Arkstown  
ArSound Tel: (086) 877 64059  
Arrentry  
Arrentry Music Centre Tel: (0203) 58571  
Arlington  
Artronic Sound Systems  
(0325) 484089  
Arford  
ArPyne Tel: (0322) 71954  
Arby  
Arber Ltd Tel: (0332) 48156  
Arbicester  
Arms Ground Tel: (0302) 641274  
Arbicester  
Arge & Son Tel: (0302) 69707  
Arbley  
ArJerr Music Tel: (0384) 55293  
Arbidee  
ArForbes Tel: (0382) 23352  
Arfermline  
Arnd Control Tel: (0383) 33353  
Arbourn  
ArBorner Musical Tel: (0323) 639335  
Arburgh  
Arms Grant Tel: (031) 228 1704  
Arburgh  
Arms Music Ltd Tel: (031) 566 1303  
Arber  
ArGreenhalgh & Co. Tel: (0392) 58487  
Arirk  
Arirk City Tel: (0324) 27006  
Arsgow  
Arormacks Music Ltd Tel: (0411) 332 6644  
Arsgow  
Arms Music Ltd Tel: (041) 248 6516  
Arucester  
Arcester Sound House Tel: (0452) 417429  
Ardford  
Arbertons Modern Music Tel: (0483) 38212  
Arrow  
Arme One Tel: (01) 427 2250  
Arnel Hempstead  
ArMusic Tel: (0442) 61812  
Ar  
ArCornell Tel: (0482) 227162  
Ararness  
ArMiller & Co. Tel: (0463) 33374  
Arwich  
ArMusic Tel: (0473) 65652  
Artering  
Aric Market Tel: (0536) 518742  
Args Lynn  
Arh Savages Music Ctr Tel: (0553) 4026  
Arncaston  
Arles Music Shop Tel: (0566) 2512  
Ards  
Ardeers & Sons Ltd Tel: (0532) 449592  
Arcester  
Arnd Pad Tel: (0533) 24183  
Arth on Sea  
ArGentle Tel: (0702) 72928  
Arpool  
Arick Messy Ltd Tel: (051) 236 1418  
Ardon E11  
Armans Musical Instruments  
(011) 539 0298  
Ardon N4  
Araniel Berry & Son Tel: (011) 800 2488  
Ardon N19  
Arnt Music Ltd Tel: (01) 236 6524

# From the moment you

Acquiring a PA system can be the first big step a band makes towards a professional career. It can sometimes also be their first big mistake, because Public Address is a highly specialised subject and the only readily available way of learning about it is by (bitter?) experience.

So what's special about H/H gear for the first-time PA buyer? Well, get your dealer to discuss a basic system. (Such as the recently upgraded III/S150 II mixer amp/slave combination plus B-20 speakers).

He'll no doubt start by calling your attention to the compact design and amazingly robust construction (they're

been given a 50% boost in power at no extra cost (it replaces the MA-100, price unchanged) and for a no-compromise rig it's highly competitive.

For the professional band we still use the practical and cost-effective mixer amp format. The MA-200 and MA-400 will balance and control the most 'difficult' audio signals and have many 'extras' such as built-in reverb, graphic EQ, plus provision for an add-on Effects Module. Used in conjunction with H/H Pro-Series II tripod mountable bins they form what we believe to be the cleanest, most adaptable PA sound in the world.

The secret is recording-influenced

# you begin to get...

actually drop tested at the factory). As a hardworking band what you don't want is a Prima Donna for a PA.

When you're satisfied that the system is probably good for a couple of

R&D. H/H equipment is tough on the outside but has a heart of pure studio technology.



MA 80 & PRO 80  
SPEAKER CABINETS

MA 100 III & PRO 100 II

PRO 200 II

thousand gigs, try plugging it in. H/H sound definition is widely recognised as unbeatable. The simple controls and sensible mixer amp/slave concept make for perfect, trouble-free performance whatever the venue.

You won't be put off by the price either. The MA-150 system has just

For the 'big boys'; for hire companies, large installations and any band that counts its sound in kilowatts, H/H Concert Systems have few serious competitors. They're used for the most demanding applications all over the world (including, incidently, the world's largest conference hall — the National

Please send me full details on H/H amplification

Name \_\_\_\_\_

Address \_\_\_\_\_



# You plug into H||H...

Congress Hall, Prague!). They have a track record of utter reliability and consistent, crisp sound quality at any frequency in any power range. The main and monitor mixers have exemplary signal-to-noise performance. V-Series power amps use MOSFET technology for cool, high-output operation, and all speaker systems are constructed from coils upwards to the exacting standards of H/H acoustic.

H/H PA systems, from 150 watts to 10 K. Whether you're starting out, building a following or already making headlines, there's no better way of putting your show on the road.

CONCERT SYSTEM

UNIT SYSTEM



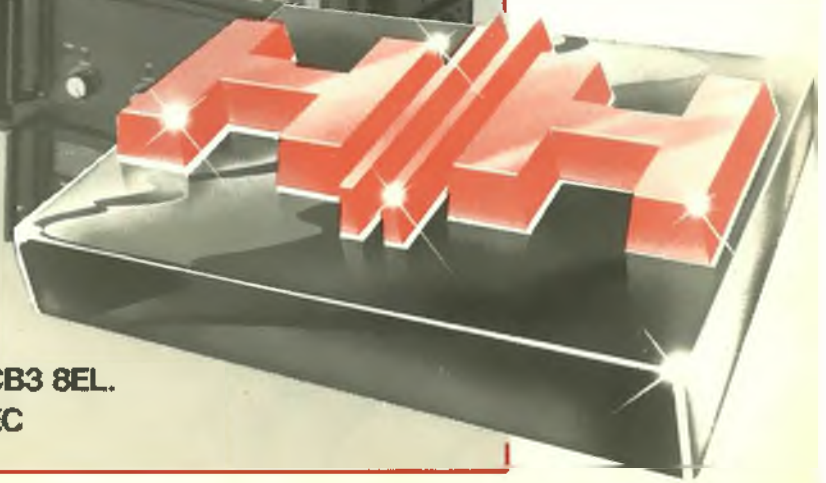
## bigger!

MOS FET  
POWER  
AMPLIFIERS

Go all the way with...

H/H Electronic, Viking Way, Bar Hill, Cambridge, CB3 8EL.  
Tel: Crafts Hill (0954) 81140 Telex: 817515 HHELEC

- London NW6  
Blanks Music Store Tel: (011) 624 1260
- London SE17  
J W Parker Tel: (011) 701 2207
- London SW16  
Gig Sounds Tel: (011) 769 5681
- London W1  
Sounds Tel: (011) 437 2458
- London W13  
Tempo Music Tel: (011) 567 0212
- London WC1  
REW Ltd Tel: (011) 836 7372
- London WC2  
F. D. & H. Music Tel: (011) 836 4766
- Londonderry  
Session Music Tel: (0504) 46796
- Luton  
Luton Music Centre Tel: (0582) 26826
- Macclesfield  
Jones Music Tel: (0625) 22677
- Maidstone  
E. S. Electronic Tel: (0622) 675986
- Manchester  
Al Music Tel: (0611) 236 0340
- Mansfield  
Carlbro Sound Centre Tel: (0623) 26199
- Melrose  
Clinkscaie Musical Inst. Tel: (0691) 682 2525
- Middlesborough  
Hamiltons of Teaside Tel: (0642) 247314
- Newcastle upon Tyne  
Rock City Tel: (0632) 324175
- Newport (Gwent)  
Sound Centre Tel: (0633) 663814
- Newry N.I.  
Clarke's Music Instr. Tel: (0693) 2835
- Newton to Willows  
Newtone Music Tel: (092) 52 22514
- Northampton  
Alans Music Centre Tel: (0604) 3129
- Northwich  
Douglas Music Tel: (0606) 6040
- Norwich  
Cockes Band Inst. Tel: (0603) 23563
- Nottingham  
Carlbro Sound Centre Tel: (0602) 704820
- Oxford  
"722027" (Lighting & Sound Equip.)  
Tel: (0865) 722027
- Perth  
Wilkie's Tel: (0738) 23041
- Peterborough  
Retail Music Services Tel: (0733) 60256
- Portsmouth  
Telecomms Tel: (0705) 60036
- Reading  
Andertons Modern Music  
Tel: (0734) 415900
- Reigate  
Gig Riggers Tel: (07372) 21841
- Romford  
Sound Wave Tel: (0708) 25919
- Ryde  
W. Teague & Co. Tel: (0983) 813460
- Scarborough  
B Dean Ltd Tel: (0723) 75273
- Shrewsbury  
Salop Music Centre Tel: (0743) 64111
- Southampton  
Becketts Tel: (0703) 24827
- Stevenage  
Counterpoint Music Tel: (0483) 50815
- Stirling  
Roadshow Music Tel: (0786) 833490
- Stockport  
Rhythm House Tel: (061) 480 7371
- Stoke on Trent  
Chatfields Tel: (0782) 22415
- Sunderland  
White Sound Equip. Tel: (0783) 78058
- Swansea  
John Ham Tel: (0792) 50968
- Swindon  
John Holmes Music Centre  
Tel: (0793) 20948
- Tredegar  
Sound Centre Tel: (049) 525 2602
- Wallasey  
Mersey Music Centre Tel: (061) 630 3009
- Warrington  
Dawsons Tel: (0925) 32591
- Windsor  
Windsor Disco Centre Tel: (075) 35 66989
- Wishaw  
Magnum Sound Tel: (069) 83 78761
- Yeovil  
The Music Mill Tel: (0935) 72232
- York  
Music Ground Tel: (0904) 29192



# YOU ARE INVITED

The Adamas Guitar is a very special guitar, with outstanding clarity, response, and professional appeal.

These fine instruments will shortly be available only through specially appointed Adamas Centres.

To celebrate the opening of the Adamas Centre network an inaugural series of specialist demonstration evenings will be held this Autumn featuring renowned musicians. You are invited to hear, play, and discuss Adamas and experience the unique qualities of these famous guitars.

Adamas evenings will be held at the following Adamas Specialist Stores. For your personal invitation telephone:

#### Gordon

Simpsons      Edinburgh   031-225 6305

#### Broadway

Music      Worthing   0903 202458

#### Peter Bonner

Musical      Eastbourne   0323 839335

Fret Music      Southampton   0703 774433

A1 Music      Manchester   061-236 0340

Booths Music      Bolton   0204 22908

Alpha Music      Leeds   0532 457500

Frank Hesty      Liverpool   051-236 1418

Tim Gentle      Southend   0702 72926

#### Jones &

Crossland      Birmingham   021-643 4655

#### Chappells of

Bond Street      London   01-491 2777

Rose-Morris      London   01-437 2211

## Rose-Morris

*Adamas*

Adamas instruments and strings are distributed exclusively in the UK and Eire by Rose Morris and Company Limited, 32 Gordon House Road, London NW5 1NE.

Now available on the Rose-Morris  
Low Interest Personal Loan  
Scheme



# BUZZ

## Two+Two=Sixteen

IT'S GOOD TO SEE A BAND not frittering away their record company advance on dubious substances and wild excesses, but investing it wisely for less-lucrative times. *Two Two* are a band who have taken that money and built themselves a 16 track studio in the garden shed!

Two Two, or Bill and Gus to their friends, converted an outbuilding at Gus's Winchester home and installed a Soundcraft desk and tape machine, Tannoy monitors, a Roland Digital Delay Line, dbx, the Great

British Spring and an old Dolby.

So now Two Two are in the ideal position of being able to sit at home and lay down backing tracks galore in a relatively relaxed atmosphere, and only then do they need to venture into a commercial studio (usually Wessex) for overdubbing and mixing.

Gus plays guitars, keyboards and bass, and Bill 'handles the percussion end' and synths. Their gear consists of Roland SH2 and Jupiter 4 synthesizers, Bass Line and Drumatix machines,

a Simmons kit and Hayman acoustic kit, Fender Strat and Squier bass guitars. This makes them totally self-sufficient in the process of laying down tracks.

Two Two's music is well worth a listen, and certainly deserves more attention from the DJ's than they have received thus far. If they do make it, it will be a great step in the right direction for bands to become self-sufficient and less dependent on the machinations of the music industry than is more usually the case. JA

mime musical called *Henry-The Perfect Fourth*. It not only features a live band but also mime, dance and a fair degree of humour. Dave explains, "It's the story of Henry — a teenager with an intergalactic headache. His mother dies after a fit of alcoholic depression and his brother is packed off into a mental home. As if that isn't enough his mind has been invaded by an alien from the Planet Utopia. The alien — En-Ri — was banished into Henry's head as a punishment. The Utopian elders think that En-Ri is a delinquent rebel and that a spell on earth would teach him a lesson." To find out more you'll have to see the show, which is presently enjoying it's second stint at the Edinburgh Fringe Festival. However from the 13th-17th September the show will be staged at the Trident Theatre, Park Row, Greenwich SE10, starting at 7.45pm.



*Two Two — money well spent*

## Burrluck Goes Cosmic

ON A RECENT VISIT to IM's office, Dave our guitar reviewer had some news of a show that he's currently involved in. Basically it's a

TYPICAL. EVERY MONTH I seem to open Demo Corner moaning about the vast numbers of tapes that appear on my desk throughout the month. So what happens this month? I waited, day in day out for the regular plethora, and ended up with a mere handful. What's happened to you all? The only conclusion I could draw was that all the prospective demo makers have given priority to the Costa Del Sol as opposed to the studio. Unfortunately the selection of demos were pretty poor this month. Must be something to do with your biorhythms. Anyway let's get hip to the trip and into the groove.

**Some Now Are** sent in a pleasantly packaged three track offering, the main problem is that all the songs sound like Leonard Cohen with a rhythm box, and although this is very novel the two seem incompatible to say the least. It is very interesting receiving demos because no matter what sort of music the band claim to play they invariably sound like The Cure, an **Some Now Are** aren't really an exception to



the rule... **Too Risqué** sent us a tape of their single for which they went through the old procedure of forming their own record company and pressing up 1,000 copies. The single itself is that sort of saccharin sweet Pop music that really doesn't make much of an impression, but is pleasant enough to listen to. I found it reminiscent of the Undertones, but it lacked the twist in the lyrics that made the Undertones bearable... and now... it's the Worst Demo in the World Award. I've had this one for ages, but I've been saving it for a rainy day. David Scarlett actually claims responsibility for playing all the instruments and writes all the songs under the name of SPG (original stuff), and the title of the demo is... wait for it... *Amps and Axes*. Yag! I'd never

actively encourage anyone to lay down their instruments, but Dave, at least wait until your voice breaks, *Amps and Axes* indeed — it's more like biscuit tins and recorders.

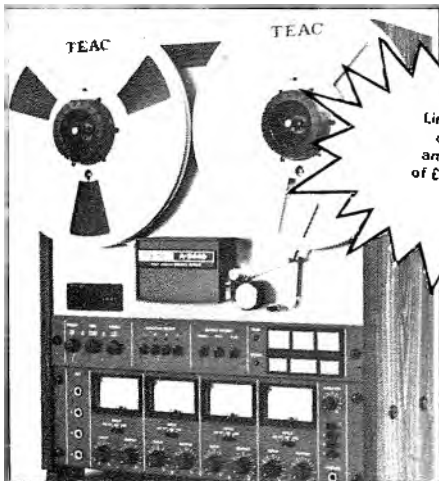
**Alibi's** demo suffered from the old quantity as opposed to quality syndrome, but if the band had selected two or three tracks and concentrated on producing those well then they could well have produced a decent demo. But despite this, the tape has a very smooth, rolling feel to it which is helped by some very competent, if a little excessive, bass playing. It can be quite pleasant to listen to some mid-Atlantic Rock occasionally. Occasionally being the operative word... Talking of Rock, **Boobz** slide very easily into that revolting niche between HM and Rock. You don't get that many demos in where you've heard every riff before but **Boobz** have put a stop to all that. Their tape is entitled *Get to Grips With Them*, which I believe is some sort of play on words... to support the *International* element of our name we received a demo

from **Philip Bankhead** entitled *Water In My Whiskey*. As with *Amps and Axes* all the instruments are played by Philip, but this is somewhat a more listenable affair. Philip mixed and engineered this acoustically orientated effort himself at The Studio in Tours. Again this is pleasant listening but not the sort of thing that would grab you by the attention.

There isn't an awe-inspiring demo this month that is going to receive the supreme accolade of IM&RW's Demo of the Month, but **Dry Ice** were certainly the best of a bad bunch. These Huddersfield based lads have at least produced something vaguely exciting, although it does get ridiculously close to the **Stranglers'** intermediate period between Punk Rock and cosmic love songs. The four piece recorded the demo at The Woodlands Studio in Normanton, and all in all it's good, solid chunks of sound — but innovative it isn't, and stimulate it doesn't.

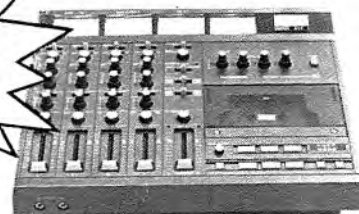
Let's hope your biorhythms have sorted themselves out by next month. AD

**TEAC PRODUCTS**

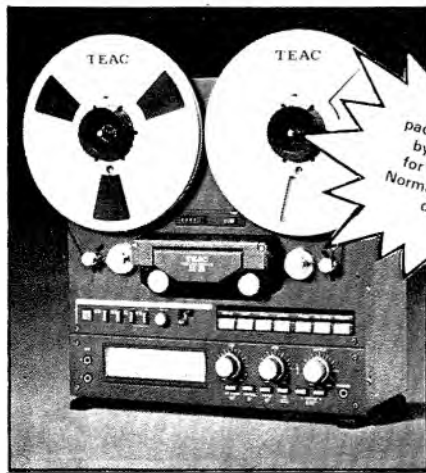


Limited stocks only at the amazing price of £775 inc. VAT

New 224 Portastudio now in stock at all three shops £599 inc. VAT

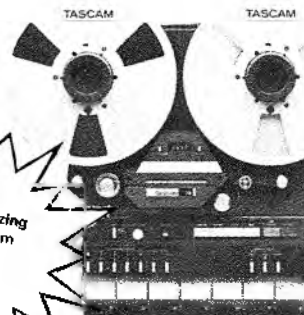


- 22-2 Two Track £329
- 22-4 Four Track £675
- E20 Expanders £129
- PE Parametrics £129
- ME Meter Bridge £135
- PE 20 Graphic £149
- Model 2A Mixer £169
- All including VAT



Special package promotion by 322B + DBX for £625 inc. VAT Normally would cost over £900

Now at last the amazing 8 track machine from Teac in stock at the amazing price of £1599 inc. VAT



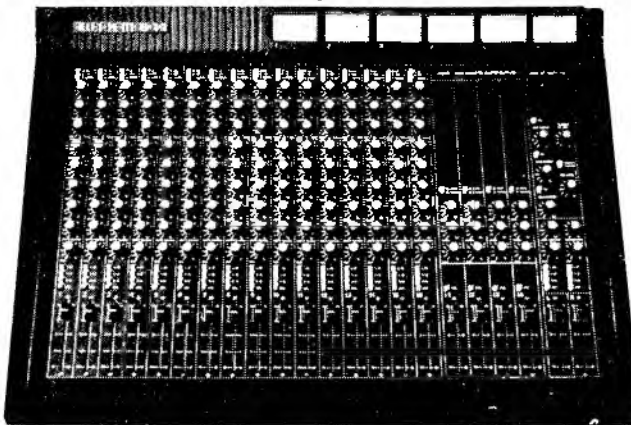
**SALES & HIRE**

**CARLSBRO SOUND CENTRES LTD.**

Sheffield Tel: (0742) 640000/640009 Nottingham Tel: (0602) 704820 Mansfield Tel: (0623) 651633 (4 lines)

**ALLAN & HEATH MIXERS AT FABULOUS PRICES**

16/4/2 Complete in Flight Case £850 inc. VAT.  
8/4/2 Mixer £525 inc. VAT.



24/4/2 COMPLETE IN FLIGHT CASE £1,095 INC. VAT

**EAST MIDLANDS KEYBOARDS CENTRE**

Large selection of Keyboards available from all leading manufacturers.

Hohner, Godwin, Yamaha, Roland, Moog, Korg, Casio, Sequential Circuits, Crumar, Fender, Wurlitzer, etc. Now available for immediate delivery.

Korg Trident £1,795  
Korg Polysix £999  
Korg Mono Poly £595  
Roland Juno 6's £699  
Roland JP4 £1,050  
Roland JP8 P.O.A.  
Roland TR 606 £199  
Roland TB 303 £215  
All prices include VAT

Roland RS 09's £385  
Roland SH2's £395  
Moog Rogue's £229  
Moog Source's £625  
Moog Opus 3 £595  
Yamaha CP70B Electric Grand £2,150  
Yamaha CS70M £2,895  
Yamaha FK20's from £649  
All prices include VAT

Sequential Circuits Main Dealers  
Pro 1 Synth £475  
Prophet 5 £2,895  
Poly Sequencer £750  
Fender Rhodes Stage 73's £595  
Fender Rhodes 54's £399  
Wurlitzer EP200 Piano £699  
Wurlitzer EP200 with legs (less built in Amp) £549  
All prices include VAT

**ALL AVAILABLE MAIL ORDER. FREE DELIVERY UK ONLY. 10% DEPOSIT INSTANT FINANCE AVAILABLE.**



YOU KNOW THE STORY SO WELL: Guitarist joins a band, the band takes the world by storm, they all earn a fortune and then . . . the solo album.

### The Solo Artist

Andy Summers is a lucky bloke. By the time he was 17 he was a professional musician on a good earner with Zoot Money's Big Roll Band. As early as 1966 he had a record in the top 30 and was well on the way to session success. Through the years he's played with such notables as Jon Lord, David Essex and Neil Sedaka. He even toured with Mike Oldfield's *Tubular Bells* way back when, which is quite funny really when you hear his solo album. It has that same flowing, trance-like feel that *Tubular Bells* had, and I'm not the only one to draw immediate comparisons.

Strictly speaking *Advanced Masked* isn't really a solo album, more a duet.

Andy's partner in crime is Robert Fripp.

"We did the album in two sections, really. The first one was down at a tiny studio in Bournemouth. We had a couple of weeks booked there and spent the first week just sitting with a little cassette recorder working out how we were going to play together and what we were going to do. The last five days we spent actually recording."

I'm talking to Andy in his somewhat large Putney home. Close up he looks a little older than his press shots would let us believe, but certainly nowhere near his approximately 40 years. In fact, he's a bit of a Cliff Richard on the quiet.

"Then we did another five days at Basing Street up here in May to round it off and have another go at it."

The finished product has that 'early 70's' feel to it — something that perhaps the majority of his present followers may not expect from the man. What was he trying to do with the

album?

"Well, I suppose to see what would emerge when we played together in terms of a musical identity — I certainly wasn't out to create a Jazz/Funk album, or a Heavy Metal album or anything like that. I was interested in working with someone where anything could happen but where we could have had common points in our musical vocabulary, so that we could come together and play and see what would emerge. I thought between us we would have found something that wasn't too clichéd — something new."

Although not strikingly new, it's certainly a step away from the more traditional verse/chorus/verse/chorus material he's been involved with over the last few years. Still, when he starts talking about it, old hippy tendencies really start shining through.

"We weren't looking for a really structured, vertical music, it's not that

## . . . and Tony Horkins finds out that the living is easy

All pix by Erica Echenberg





kind of musical language — it's a different syntax. It's much more elliptical, and open, and hopefully, organic and circular in feel. More like moving fabric and tapestry, with all kinds of tunes going on all the time."

Yea, far out, but what sort of audience does he hope to reach?

"It's difficult to say, exactly, I don't think all the music on the album is particularly easy. There are some very accessible pieces on it — there's quite a variety of moods on it. I would like to think that Rock fans would be able to buy it, and I think, generally, that

structure — we all sort of arrange and make any piece of material into Police material — we have to Police-ify everything we do. We all listen to all the parts and get it so we can say, 'Yea, that sounds like us'."

Do you still find it hard to sound like the Police when you're writing new material?

"Well, it's one of those paradoxical situations. There are certain kinds of musical trade marks you want to carry on — we all play the way we do, and Sting's voice is such a giveaway anyway, which is great. Hopefully all the

and Steinbergers. Everywhere you look stands equipment plugged in, wired up and ready to use.

"My main guitar is the Telecaster that I use on stage. It's a '63, I think. It's just a great guitar — it has a great neck, it's lovely to play, very responsive. Because it's been messed around with it's come out sounding great. It's got a Gibson Humbucker on the front, standard back pickup and it's also got a little booster in the back and an out-of-phase switch. The thing's just Scotch-taped into a hole in the back, and it's been like that for eight or nine years, and it's always



Andy Summers with a small part of his guitar collection

there'll be a certain audience who will buy it because it's me, anyway, and maybe because it's Robert. And maybe the fringe Rock fans, people who buy records by Eno, that kind of thing.

"I wanted to do something that was very defined and away from the group in terms of identity, so that there was no confusion in people's minds, and gradually as time goes on and I go on and make more records I see myself stepping back in that direction."

Solo plans for the future include, perhaps, another album with Fripp next year using a few more musicians (this one just features the two of them) and a possible 'concept' album with Charlotte Kassey, the guitarist with the Go-Gos!

### The group member

And then there's the Police, of course. They may have been quiet for a while, but they're still going strong on a world-wide level. I wondered how Andy structures his own parts when given the basics of a new Police song.

"Well, I try and make the guitar part as interesting and personal as possible. I pay attention to the overall song, its

instrumental things are there so no matter how we change you can still recognise that it's the same guys playing. There's a fine line you have to tread between paraphrasing your last album and moving everything forward a bit."

Do you get pretty much a free hand when adding your own parts to a song?

"I don't know about a free hand, we have to argue about most things. It depends on what's already there and how intent a person feels about his song. I'm sure you can read between the lines — being in a group is difficult. All the best groups are hard to be in, I think, that's the nature of the game."

Songs that Andy writes that are rejected by the rest of the group with the line "It's good, but it's not Police material" usually find their way into alternative areas, like the odd film sound track or French commercial. But whoever's he's playing with, it's still essentially the same equipment he's using.

Behind a door in the back of the house sits in reality every musician's dream — the music room. Prophets and Portastudios rub shoulders with Studers



worked. It's a very versatile guitar — I've been able to use it so much.

"I don't use it so much now in the studio, I tend to use a 335 and a Stratocaster more. I've found my Telecaster to be a little bit lacking in highs sometimes in the studio — not quite brilliant and clean enough for some of the things you want to do, but it's great for solos.

"I use Hamers a lot too. I'm very excited about a guitar Hamer are making for me at the moment, which I should be picking up at the beginning of the next tour in August. It's a six string guitar, but I've got two sets of drone strings on it, seven going over the top of the body, seven underneath. They're like sympathetic resonating strings and they can each go out to their own separate amp, plus the six string guitar can also go out to its own amp. I haven't heard it yet — it's taken them months to build this thing — but you'll be, like, surrounded by sound with these drones going on everywhere, and you can play all through the middle of this resonating sound, that's been my idea. If I played live with Robert it's something I'd like to use."

Other than that, Andy still uses the Roland guitar synth, but unlike De from Fashion interviewed in last month's IM, doesn't feel that it can be used for everything — quite!

"I haven't really found that, on stage, you can use it like a great guitar and a great synth — it doesn't really cut it on

both levels yet, I don't think."

Amplifier-wise, he still uses Marshall.

"On stage I use two 200 watt Marshalls with one cabinet each, and they've been treated a bit by Pete Cornish so they're a bit more Deluxe and richer sounding. In the studio I take a few amps because different guitars, different amps, different rooms... some sounds sound better than others depending on what you want to do for a particular song. Last time I took a Bolt 120 Roland and a 60 Jazz Chorus amp and a Marshall. I had them all lined up against the wall ready to go, and depending on the number, I'd try out the different guitars with the different amps. After a while, with the engineer Hugh Padgham, we got to know exactly what combinations worked, with what FX."

Do you use a lot of FX?

"On stage now I sometimes don't use any FX at all. I think particularly the Police trademark guitar sound is, with FX, using a compressor and a flanger with a bit of echo — like the sound on *Walking On The Moon*. Also I use two old Echoplexes — they're very rich sounding, mine are really old ones. Actually, the one I use most of the time is apparently Dave Gilmour's old one that he did *Dark Side Of The Moon* on, and it's the one I used on *Walking On The Moon*. They're valve drive, and have a richness of sound that the solid state ones just don't have. Someone brought a Roland digital delay line round

here the other day, and he was telling me how great it was and I tried it. But it was just so clean it didn't sound like echo — it's like someone just playing the guitar twice. I like to hear all that tape echo, real echo — digital stuff just sounds so unlike real echo."

But enough of the gadgets involved — how do the Police operate when they first get in the studio?

"We always start off with just playing the song so that Stuart's really happy with the structure and can start loosening up on it a bit. The crucial thing when we start is to get down a great drum track. What we'll probably do is lay down guitar, bass and drums first, and maybe Sting will sing along with it, so we get a good performance. Once the drum track 's down that's it, you're Okay."

Do you use a click track at this point?

"I think we've occasionally tried working against a drum box, but it tends to make it a bit stiff. You need that slightly human feeling where it goes off and comes back. People respond to that, so for me I prefer to get it down and have it feel really good, you can't beat that.

"The final thing that translates in the end is the fact that it was three guys who got it right and played, and felt it together."

One interesting thing about the Police recording method is that once the basic track is done Sting adds his vocals before masses of instruments have been added.

"We get the song down, and then see what it needs after that, rather than building up an enormous track of 22 tracks and having one left for the vocals. That's the wrong way round — the most important thing is the song. We are doing songs, vocals, and that's really what should be heard."

It's been a while since we've heard anything from Police, but Andy's not worried about the band's current status.

"I don't really think that there's that much competition with what we do, personally. There's only one Police, and we haven't gone away — we are going to make another album and we'll do more singles. We always wanted to be in that position where we could do real tours of America and the world and have people come to see us anyway. I mean, how many Pop singles do the Rolling Stones put out, or Pink Floyd, or Genesis? How many really big bands are there? Six? There's not really that many. You've got to have that conviction about your own strength and staying power and ability to come back."

Some may call it complacency, but Andy Summers has paid his dues and is finally enjoying his success. Personally, I look forward to forthcoming Police product (there's plans to, hopefully, start recording a new album in December) and the re-injection of good, soulful Pop music back into the UK charts.

Andy relaxes at home with his Guild acoustic



Tony Horkins



**The New  
Driving  
Force**



# The Formula for Success

Rotosound Nickel wound guitar strings will put you right out in front with the champions. Their bright, clean sound wins through every time.

## Formula One

Pole position! Rotosound's unbeatable track record and experience gives these new strings a clear lead.

## Formula Two

The power you need! Only the very finest materials are used to ensure that the strings last longer, and sound brighter, right through the range.

## Formula Three

The winning back-up! Our special technology and new machinery means that each string is manufactured to precise specifications for consistent high performance, time after time.

Track down Rotosound at your nearest music shop and you'll stay on the right lines.



**James How Industries Limited,**  
20, Upland Road, Bexleyheath, Kent. DA7 4NR  
Telephone: 01 304 4711



# Acoustic Performers

Now available on the  
Rose-Morris low interest  
Persons' Loan Scheme

Amplification without loss of that individual acoustic quality, has challenged the ingenuity of guitar players and manufacturers alike for decades.

Ovation has provided not one, but twenty eight solutions. Each one is a beautifully crafted instrument designed individually to fulfil a specific need.

Two of them are shown here — The Electric Custom Legend on the left, and the Electric Country Artist. The Electric Custom Legend is designed for stage or studio and provides the ultimate Ovation electric-acoustic sound, while the Electric Country Artist solves the amplification problems for those guitarists who prefer nylon strings.

To make your final choice send for the new 48 page full colour catalogue.

Always insist on a Rose Morris Ovation Guitar Preparation Document for any new Ovation, as it is your guarantee to a full U.K. Warranty.

## Take an Ovation.

Please send  
my free 48 page full colour  
Ovation catalogue.

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Rose Morris & Co  
32-34 Gordon House Road  
London NWS 1NE

**Rose-Morris**  
**Ovation**



IT ISN'T COMMON POLICY FOR IM&RW to run features on bands before they've actually committed their talents to vinyl, but in the case of Big Country we, that is IM, have made an exception to the rule, thrown caution to the wind and stuck our necks out so that they are firmly in place on the chopping blocks.

Primarily our justification for interviewing Big Country was that the man responsible for the band is Stuart Adamson, the Skids' ex-guitarist/songwriter who, over a four year period, gave birth to such underated classics as *Animation*, *Working for the Yankee Dollar* and *Circus Games*.

In addition to the underground respect that Stuart Adamson gained for these Celtic Punk pieces de resistance, he is also held in varying degrees of awe in the IM offices that range from plain adoration to proposals of marriage. (*Blush — Ed.*)

So it was with this unbiased frame of mind that I went to meet the man at the Notting Hill hotel to which he commutes from his Dunfermline home.

For me, the Skids played ultimate, dancable Pop, and although it was always Richard Jobson, the band's frontman, who basked in the limelight, it was Adamson's guitar motifs that gave the songs their class and memorability.

Why, as the creator of the Skids did he always remain the strong but silent?

"Well, it's so easy to make a prat out of yourself. I mean half the things that you say in interviews you regret or change your mind about in a couple of days so I always found it best to keep quiet in the Skids."

After Adamson's departure from the Skids, the band pretty well fell apart. The aforementioned Jobson and bass player Russell Webb sought solice in smearing tapioca pudding on their faces, sticking their fingers in their ears and making *Joy* which was to be the first in a Folk revival, 'was' being the operative word. By this time Adamson was at home with his Portastudio writing songs for a future group ignorant of the animosity being felt by the remainder of the Skids.

"There were no bad feelings on my part. I think the split came about due to the fact that I chose to stay in Scotland rather than move to London as Richard had done, and we started to loose contact with each other. I mean there were times in the Skids when we didn't see each other for two or three months! Plus the fact that Richard was getting more involved in poetry and acting and whatever, and for me it just felt that all the spirit that had been so important in the beginning had disappeared."

So how did you go about getting a new band together?

"Well I'd been at home writing songs, being virtually supported by my wife for about a year, and I felt it was time to get this new band going. . . I'd known Bruce (Watson, rhythm guitar) for years and I'd been round to his place writing songs and things, so I did that again

and we put some stuff down on the Teac. Then we tried some bass and drums with a couple of guys, but that didn't really work out, so we got in contact with Mark (Brzezicki, drums) and Tony (Butler, bass) who'd been playing with a group called On The Air".

"They'd also done a lot of session work, but they were only session players because they hadn't really found the right band."

So how would you describe the music that Big Country make?

"Oh that's a very difficult question to answer. . . er. . . the songs are about love really, not love in the traditional sense,

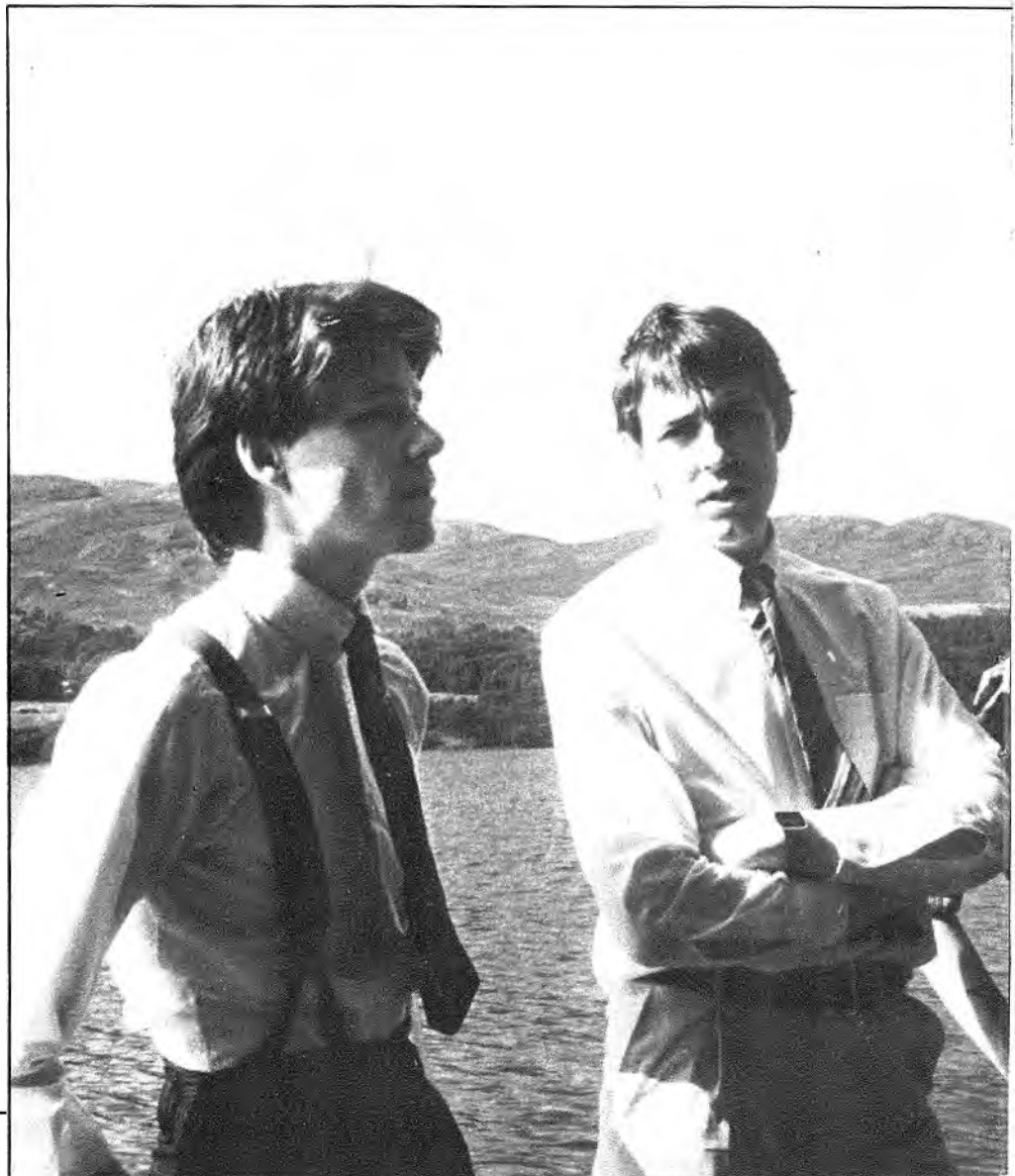
but about people. All the songs are like short stories, you could probably sit down and read the lyrics and find quite a little story in them. The music, to a certain extent, sounds like the Skids, but seeing as I was writing the tunes it is pretty obvious that the two bands will sound quite similar.

"The music is more emotional than the Skids, it's got a slightly warmer feel, but I think that's mainly due to the fact that I'm singing my own lyrics now and I can get a lot more of the song's feeling across".

The asset that set Stuart above the rest of 'heads-down-'n'-hammer-three-

# COUNTRY

## Stuart Adamson tells Adrian Deevoy why he's going wild with Big Country



chords' guitarists in the '77 boom, was a technique that balanced precariously between the then-uncelibrated virtuosity and the playing that conveyed the feeling of the time.

How did this technique evolve?

"It was just basically through experimentation, and when I started hammering the open strings and playing those little melodies it felt right and it just sort of developed from there."

How did you start playing the guitar?

"Och, you know, the same as everyone does — the six quid nylon string job that everyone gets for their birthday. I started by learning a few

# LIFE

chords on that, then when I was about 15 I used to go to my uncle's house and he had one there, and after playing that for a while I decided that I'd like a proper one of my own."



So by various devious means ranging from running a disco to picking potatoes, young Stuart bought a Les Paul copy and a small amp and joined a local group that blasted out Status Quo covers at the local dances, or hops as I believe they are called north of this fair isle.

"After a while I started to write my own songs and decided to get my own band together so that we could play these songs, and then after a while the Punk thing came along and everyone had that great feeling of being able to sing about whatever they wanted, as opposed to the sort of standard themes that there had been up till then."

Who were your heroes at that time?

"Oh I know those, Bill Nelson, Leonard Cohen and Nils Lofgren — those were the main three then."

You weren't a closet Cohen who writes songs about suicide in A minor were you?

"Yeah, I was aye, it's bloody embarrassing when you look back on those sort of things isn't it?" Says Stuart, face merging into the tartan shirt that shares his Christian name and screaming for a change of subject. Mercilessly I probe deeper. Do you still admire Leonard Cohen?

"Yeah I do," density of rouge subsiding. "I reckon he writes some great songs, I still listen to him."

Don't you feel his music leaves you with a strong inclination toward suicide?

"No I find a lot of it very uplifting."

Oh God let's change the subject... how about IM's old fave, gear. Have you changed your sound for the new band?

"No, I'm using pretty well the same sound. I'm still using the same gear that I used in the Skids, a Yamaha SG2000 and a Strat for some songs through a 100 watt HH combo."

What do you find particularly favourable about the SG2000?

"I find it very comfortable and simple. I mean there's no phase switches or anything like that on them. I've tried a lot of guitars but I've always found it's suited me best. It's a very good guitar I've been using for years now."

What FX are you using?

"I use a straight echo pedal and a pitch shifter which takes you up an octave so you can stay down one end of the neck if you want to play a higher part."

Are you trying to tell me that the Adamson sound that has been coveted by many a fret melting guitar hero, doesn't include the use of a distortion pedal?

"No (laughs) that's the amp, it's absolutely knackered. I haven't looked inside it for ages simply because I dread to think what's going on inside. It's not even a valve amp... the cones are probably in ribbons, that's it."

Don't you have any trouble with your sound in the studio?

"No, it's always come out sounding fine — it's never been any trouble at all."

Talking of studios when is the Big Country album going to be released?

"It'll either be at the end of this year or the beginning of next year, we've been recording it at Air with Chris Thomas."

The beauty of the Skids', and indeed Big Country's music is that it falls evenly between the more avant garde types of music that we have to suffer from time to time, and that old institution Rock (with a sensible R). Do you see yourself as a thinking man's guitar hero?

"A guitar hero? No (laughs) I can only play one style. I very rarely practise. I only play when I'm writing a song or rehearsing. We never jam as a band. We always keep rehearsals to the set or arranging new material. No I'm not a guitar hero, I suppose I could play a Blues solo if I was pushed but I wouldn't play one as a matter of choice."

I thought this an appropriate time to quote Haircut 100's guitarist Graham Jones from his recent IM&RW interview as saying that Stuart Adamson was his all time fave guitar player.

"That's very flattering... but it's embarrassing too. I'm not a celebrity, I still play in the Sunday League in Dunfermline. Just 'cos I write songs doesn't make me anything particularly special."

Do you see yourself primarily as a tunesmith or as someone with a social message?

"I don't really have a message, only that people say what they feel, but er, tunesmith... yeah I like that one."

How do you write a tune?

"It varies a lot really, some of the time it comes when I'm lying in bed and I have to jump up and get my guitar out to try to remember it. I like just walking, not doing anything special, and just letting tunes drift in and out of my head."

Do they come easily to you?

"Yeah, the tunes do actually, the words always take a little bit longer to get down."

Do the rest of Big Country have much of a say in arranging the songs?

"Oh yeah definitely. You see I'm the world's worst arranger. After I write a song I can't see any point in changing it around — I can't be objective about it. If I was left to arrange all my own songs they'd all turn out really boring, you know verse, chorus, verse, chorus, finish."

The conversation drifted onto more abstract matters and then down to the bar and onto more private matters, but Stuart Adamson will be relieved to know that he made it to the end of the page without making a prat out of himself, and I hope it'll please him to know that he is one of the most unaffected, unassuming people I have had the pleasure of meeting in an industry that is not exactly reknowned for its sincerity.

Big Country's first single, *Harvest Home* is out on Phonogram this month. I hope it will help Stuart Adamson to reap the rewards due to him.



**Dynacord invites  
new dealerships  
— contact at  
address  
below.**

# **Dynacord**

## Playing in more than 120 Countries World-wide and now back in the U.K.

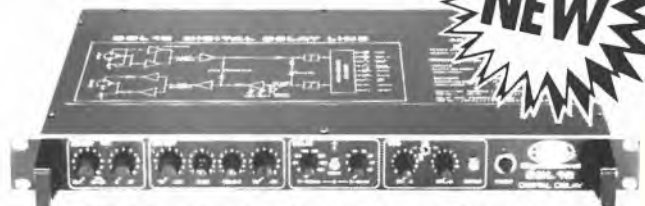
**NEW**



**The new BS 412** The ultimate amplification and sound control system for bass players. Compact, robust design. Switchable compression and harmonic distortion. 7 band Graphic Hi and Lo shelving equalizer. Line Output. Insert loop for effects. 250 watts envelope follower output stage for extreme string dynamics. (BS 414 matching 200 watt extension cabinet also available.)

**A production of  
unprecedented scope  
and imagination**

**NEW**



**The new DDL 12 Digital Delay Line** All digital unit giving 7500 ms delay without loss in frequency response. MEM 13 circuit (optional extra) giving 14,1000 ms. All inputs and outputs have balanced jack and XLR connections. The DDL 12 is suitable for all applications where the very highest quality is needed and is especially valuable as a preliminary delay for studio reverb systems, for phase equalisation, instrument use or in series connection for PA systems.



**VRS-23 Vertical Reverb System** State of the art 'Vertical' Reverb system designed to give the sought after 'bathroom effect' and perfectly defined 'highs'. Spatial and Chorus effects are simply achieved. (Also 'converts' mono signals to stereo.) Delay times 20-400 ms.



**TAM 21 Stereo Phaser/Flanger** Wide parameters and exceptional Dynacord sound definition make this unit ideal for recording or PA use. Using the stereo system, with the flanging phasing creates amazing spatial effects.



**DRS-78 Digital Reverb Echo Unit** A comprehensive microprocessor echo reverb delay unit for every application, stage and studio. Phase shifted outputs are available for dimensional imaging. DRS 78 connections permit use anywhere in the audio signal path.

**Musical Equipment:**

**James Grant Musical Instr. Ltd**

53 53a Home St  
Edinburgh. Phone: 031-2281704

**Music Ground**

245 Station Rd  
Dunscroft, Doncaster. 0302-843037

**Organ Intern. Worlds**

64 Church St  
Runcorn. 09205-77916

**ESS**

230 High St  
Barnet Herts. 01-440 3449

**Live-Wire**

21a Penylan Rd  
Roath-Cardiff 0222-493492

**Ireland:**

**Joe O'Neill Ltd**

Glenamaddy  
Galway

Tel: 22 47

**Dynacord GMBH + Co KG**

Siemensstr. 41-43  
D 8440 Straubing W.Germany

**Central Service Point and**

**Sales for Sussex:**

**Hilton Electronics**

55 57A High St  
Hurstpierpoint W. Sussex. 0273 833308

**Studio Equipment:**

**Turnkey**

8 East Barnet Rd  
New Barnet Herts

**HBB**

Unit F Crescent Works  
Nicoll Rd

London NW10. 01-961 3295

**Concorde Musical Sales**

Concorde Works

South Milton St

Cattledown

Plymouth

**Disco Equipment:**

**Sole Agent:**

**Avitec Electr. Ltd**

80-81 Walsworth Rd

Hitchin. 0462-58961

# **Dynacord**

**Dynacord, 8440 Straubing, Siemensstr. 41-43 West Germany.**

**Tel: (01049) 9421 3101.**

# AT LAST! A REAL PROFESSIONAL MICROPHONE FOR UNDER £50

**It's here.**

**The Beyer Dynamic M300.**

The microphone you have been waiting for. And it's not going to cost you an arm and a leg – just around £50.

And being Beyer Dynamic you get more for your money. From a professional Cannon XLR connector to modular construction and superb frequency response.

For the first time *every* band has access to the quality and reliability of a top flight Beyer Dynamic product. M300 is in no way a compromise – it was designed to survive the rigours of the road and deliver the goods night after night. It was designed for you.

Check out the M300 at your Beyer Dynamic dealer or clip the coupon below for further details.



**beyer dynamic**

1 CLAIR ROAD,  
HAYWARDS HEATH,  
SUSSEX, RH16 3DP  
Tel: (04444) 51003.



Please send me further details on the M300

Name .....

Address .....

1 CLAIR ROAD,  
HAYWARDS HEATH,  
SUSSEX, RH16 3DP.  
Tel: (04444) 51003.



SAXON AREN'T JUST ONE OF THE hardest hitting bands on the Heavy Metal scene, they are also seasoned pros with years of experience behind them and a firm understanding of the Rock tradition. They know their music and their business, do these tough but cheerful Yorkshire lads who are now setting America ablaze.

They've had a string of hit albums here like *Saxon*, *Strong Arm Of The Law*, *Wheels Of Steel* and *Denim And Leather* which impress with their power and professionalism. No screaming kiddies playing too fast for their fingers, Saxon boast a commanding authority that strikes terror into the hearts of the bands they have been supporting in America.

Past management hassles, bad reviews, and a grievous lack of money are all problems that have beset Saxon on their rise up through the ranks. But now they think they are on the home straight towards massive international acceptance. All they've got to do now is keep up the pressure and go producing hot albums. No easy task, and already their new 'live' album *The Eagle Has Landed* has come in for some stick.

I caught them en route through London, to have their pictures taken as they say, up in Barnsley, and between posing for shots Biff Byford (their burly and extrovert singer), and the rest of the boys took time out for a resumé of Saxon affairs.

The band have a flexible guitar team in Graham Dowie and Paul Quinn, and Graham Dowie is his early inspiration, and talked about his favourite guitars and the sometimes violent treatment they suffer.

The band had recently returned from the States. On an earlier trip they had broken the ice while supporting Rush. Now they were spreading their wings and flying from coast to coast with several different groups.

## Workaholics

Saxon never stop working. After their States trip they had five days off then went up to Norwich to write songs for a new album, and did the broadcast in between writing sessions. Their lives are spent either recovering from jet lag or burning up more energy on the road or in the studio. At least they share the work and each member, including Nigel Glockler (their new drummer) does his bit of writing. The last say on the lyrics rests with Biff, however. "Me and Steve are better at writing lyrics than the others," said Biff, "but we always share it out, because this band is a family. It can cause problems with some bands and it's a problem we've never had. Obviously if I keep going down the pub every night getting drunk and everybody else is hard at work writing words, then there would be something said, but it rarely works out like that."

Did a song ever die? Was there ever a problem finishing a lyric? "Well sometimes," said Biff. "For instance *Never Surrender* (on *Denim And Leather*) had about four titles. I actually

wrote a lyric while singing. We tried various lyrics and chorus lines and it wouldn't work, so we just kept going in the studio until we were satisfied. But we like to come out of the rehearsal stage with everything ready to record."

Said Steve: "Usually when a song dies, it dies while we're actually writing it. When you're writing, if you get a spark, you know it's gonna be good, even if you've only got down 30 seconds worth. On the other hand it could be crap, and then everybody knows it's crap. So we sift out the good and the bad at source."

The last three Saxon albums were written at a friend's 17th century barn all kitted out for rehearsing a 20th century rock band.

They have a bill to look for them and they can relax and be creative. "But it's a constant problem for bands to find somewhere to rehearse," said Biff. "We are actually thinking about buying farm buildings with land and setting up our own rehearsal studios and perhaps having our own recording studio in years to come. We do invest our money. It's the only way to make it last," says Biff wisely. "And of course as you know, we spend a lot of money on our shows."

The key to future wealth for any band must eventually lie in America where the rewards justify all the sloggins around in the wild west for years that bands like Saxon invariably suffer. They know it's good for their souls, but doubtless hope that when their rocking days are gone, they'll have a few bob to fall back on. And thus far it seems America is smiling upon Saxon.

"We were really surprised this time. The reception we were getting was absolutely amazing," said Biff with conviction. They were still supporting and acted as openers for UFO, Triumph

*Saxon go to the dogs at Hackney Stadium*

and Molly Hatchet. They had enjoyed a good reception on their earlier trip with Rush. "But this time," said Steve: "It was unbelievable. It was as though we were the headline act. We went on and people were shouting for all our songs, and they went crazy. Then we went on to the West Coast and headlined some shows where we got an amazing reception. We're going back in July."

American fans have been buying the Saxon catalogue on import and treasure them more than those LPs readily available. And they've reacted favourably to Saxon's blunt no-nonsense approach. "We walk on stage and say 'What are you gonna do? Are you gonna sit in your seats and listen to disco or are you gonna get up?' The result is a Saxon cult which has produced some surprising side effect.

"One guy brought a white label acetate, we hadn't even got. They know everything about us and they're got everything," said Steve. "It's that sort of fanaticism that is happening in America now, for all English bands, as well as Saxon. It's just gonna explode — at any minute."

Biff admits that *Denim And Leather*, their last studio job, didn't start in the charts in America and it took a while to get down to touring, not many months after release date. The wise band always ensured that promotion campaigns are perfectly timed. But Saxon are hugely optimistic about their chances of success in the States. "We're just going from strength to strength and each time we go back it gets better and better." Part of their betterment was to show all their promo videos on something called NTV which is apparently a 24 hour rock programme on cable TV. Saxon appeared six times a day, which is every promotion man's dream.

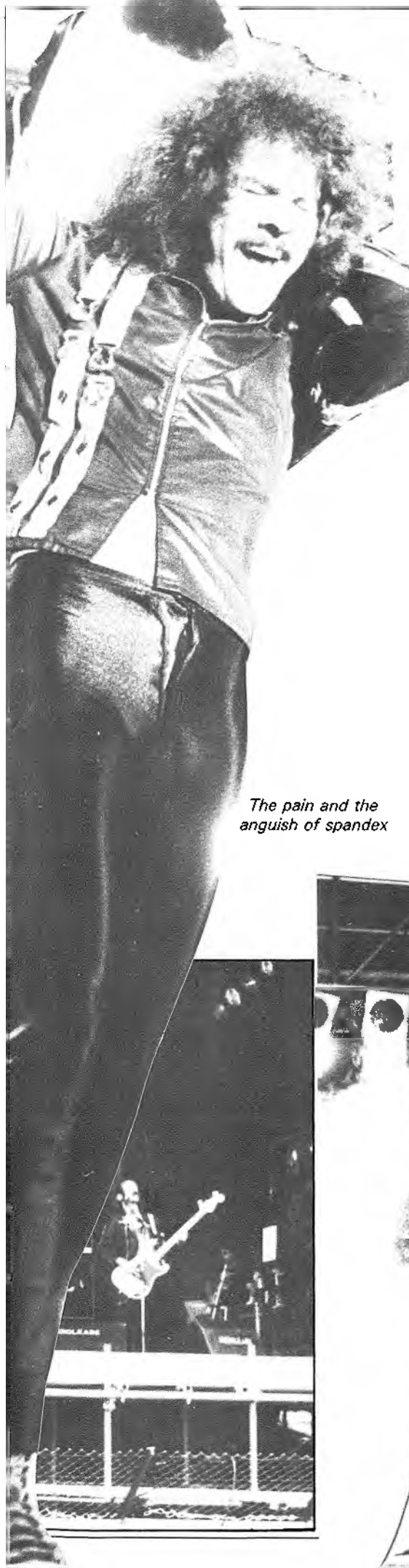
The Saxon shows reached 50 million

Saxon, drums, Biff and the boys  
Chris Welch finds Biff going for the throat

All pics by George Bodnar







*The pain and the anguish of spandex*

homes which is virtually the entire population of the British Isles, or was the last time I checked.

Biff thinks that Saxon were helped a lot by their new drummer, Nigel Glookor, who was playing with Toyah before becoming a Saxonite last year. "He were really cooking and he's knows the songs backwards now."

**Burning**

Graham Oliver, the band's lead and rhythm guitarist who shares duties with Paul Quinn, is a great Jimi Hendrix fan and we invariably end up exchanging information on the life and times of the great man. Part of Graham's act involves a certain amount of guitar burning, a deed first performed by Jimi way back in 1967 at the Astoria, Finsbury Park, later known as The Rainbow.

Graham loves the opportunity that visits to America afford him to check out guitars old and new. "I bought one — a Gibson SG. I'm not at the stage where I can buy loads of guitars yet. I just like to stand there and look at 'em! Most new guitars cost around a thousand dollars which is pretty pricey. I bought a 1968 SG Custom which cost me around £150. I wouldn't buy a guitar in this country. It's actually cheaper to fly to America and buy one there. I've seen some right bargains. You can get a used Gibson double neck for about \$500."

Graham has been using an old Gibson SG since about 1970 and he reports that

it's very battered now and he's been having tuning problems, hence the purchase of the 1968 model in the States. "I also use a Flying V and I've got two Fender Stratocasters as well which I only use occasionally. They are CBS Fender Strats, about two years old.

"My guitars get terribly bashed around on the road and it seems like they are going in for repairs every couple of days. The only ones that go in are the Strats because I use them on *Machine Gun* and set fire to 'em and all kinds of stunts.

"In England I use flash pots at the side of the stage which explode, and sometimes guitar neck gets caught in blast and it takes all the lacquer off. The heat is very intense for a split second and it shrivels the lacquer completely. Sometimes I set the flash pots off myself, and sometimes it's done by remote control."

Graham can avoid the flash by ducking out the way when he sets off the explosions himself, but when it comes to setting his guitar ablaze, then he has only himself to blame for any damage. Did he have any secret formula for creating these effects? Graham hummed and thought about whether he should reveal his sources. He told how he used up 25 old guitars on his last European tour and the reason for this profligacy was that he had flash pots actually built into these delicate, craftsman made instruments.

"I used to throw the guitar in the air and it was all wired up so that it exploded in mid-air. And that used to



*Biff points at the bloke who pinched his deoderant*



ignite it. Sure — it was pretty dangerous. The flash pot was fixed just below the navel and I used to play that guitar during a previous number..."

He left me in no doubt that if the flash pot had gone off prematurely it was would have seriously damaged his future.

"So I started using lighter fuel to ignite it in case of a malfunction with the flash pot. I burnt me hand a few times. I know that Jimi Hendrix used to do all that but our audiences have never seen that kind of thing and they enjoy it. If you start to check yourself because an idea has been done before, you'd end up doing nothing. You'd stop playing guitar. Remember it's 14 years since Hendrix was playing, and many of our fans weren't even born then! So it's like history, as far back in time for them as the Second World War. A frightening thought, which I think about when I'm doing concerts. You see, I started going to concerts when I was 12 and I was well into Hendrix at an early age. I didn't even play guitar then."

Graham didn't start to play seriously until he was 16, which seemed quite late, although some of us are late developers. For example I didn't take up the wash board and thimbles until I was 15½. Graham puts down his lack of early incentive to the paucity of musical inspiration on the guitar scene.

"I just didn't know about people like Wes Montgomery. I never heard their records when I was 12. All I knew about was the guitar chords the Small Faces used on *All Or Nothing*. I remember the first time I heard *Stevie's Blues* by Stevie Winwood and thought it was incredible. That really inspired me to play. He was only 16 when he made that. He was brilliant.

**"It's that sort of fanaticism that is happening in America now for all English bands. It's just gonna explode — at any minute."**

"Graham went to see Stevie playing with the Spencer Davis group at the age of 13 at Doncaster Gaumont.

"Stevie walked out of the darkness at the back of the stage into the spotlight and just started to play *Stevie's Blues* and I just couldn't comprehend that kind of playing. Nobody had heard anything like it. Even Townshend was just playing chords at that time.

"Today guitarists have got everything to go on. They can learn real quick from hundreds of examples. Just about everything has been done these days as far as effects go, and the standard of instruments made today is fantastic compared to when I started. You could buy a beat up Hofner guitar for about £10, but there were no light gauge strings so you couldn't bend 'em. The heaviest strings were called Red Dragon, I think. Guitarists like Eric Clapton used banjo strings so they could bend 'em.

He used the E for the G string.

In fact Graham's first guitar was a Rosetti model, which he bought because he liked the ice blue colour, and kept until 1969. He went on to an old pink Stratocaster purchased for £80.

## Foolish

Foolishly he stripped it down and painted the guitar white. A pink one would now be worth a fortune. He kept the guitar for a couple of years until he needed a bigger sound to cope with the changes in Rock, which was when he bought the SG he still uses.



Graham Oliver performs his famous guitar-eating finale

"I first started playing in a youth club band, and I had a Little Giant amplifier and my friends were amazed at the sound I got on it. I used to turn it up full and turn up the treble, to overload it. They weren't built to be treated like that and I could get a really good sound. But it was really quite as well, so I could blast away at home with six watts fully distorted. I've still got that old amp at home, but now it keeps blowing up. The new valves just won't last. I'm getting an electronics wizard to fix it. The amp must be 20 years old by now.

"I bought a Fender Champ as well, but the modern ones are so designed that you can't overload them. They're just clean and pure all the time. So you have to use a distortion box."

Graham, the fleet fingered power machine who helps give Saxon its distinctive sound, never had any lessons. So there is hope for us all.

"Nay I never 'ad lessons," said Graham in his blunt Northern brogue. "And everytime I bought a tutor book I could never understand it. The books were mainly for acoustic guitarists playing finger style and they were so difficult I just couldn't grasp it. The new books which have records included explain it a whole lot better."

As a non-guitarist I am always baffled how guys in groups operating on such sketchy background information about music and their instruments ever knew what key each other were playing in.

"It's all done by ear, and over the years you just pick it up," said Graham simply. "I still can't read music, but if somebody tells me what key the number

is in, I just have to learn it and remember how it sounds. I always wonder how a pianist knows where to put his fingers! It seems baffling to me, but a pianist doesn't even look at the keyboard. He just does it.

"But as I say, I never 'ad lessons and never even copied much off records, because basically, I wasn't that clever! I preferred to make my own way. And I'm completely self-taught when it comes to tuning the guitar, and I got it wrong from the start. I used to tune to an open E which sounded nice when I strummed. "That must be it!" I played 12 bar blues like that until I found me tuning was all wrong from friends. Whenever I meet young guitarists nowadays who come back stage or come round me house... they're all into zipping about and learning lead work. But you ask them to play a progression as a backing and they can't do it. They can't play chords and they just don't learn them, and they haven't got a built in metronome in the head you need when you're changing up all over the place. You play a 12-bar blues and take a solo but they can't keep time behind you. They just concentrate on playing fast triplets — 'Diddle ee diddle ee diddle ee!"

Graham feels that basic rhythm playing is much more important than flashy solos and cites the way he and Paul Quinn both play rhythm.

"In England you can't get away with playing long drawn out solos anymore. The kids don't want to hear it. In America you can. When Riot supported us in England they had a 30 minute set every night, and in that set they found time for three long guitar solos. To me they would have been better off playing 30 minutes of hard songs. When we went to America we just hammered them with rhythm all the way and just did one snatch of a solo on *Star Spangled Banner*. That kind of thing. No ten minute guitar solos."

## Admiration

But Graham admires the great rock guitar virtuosos and is a particular fan of Ollie Halsall who used to be heavily featured in Jon Hiseman's Tempest.

"I went to Butlin's for a week's holiday and he had the resident band. He used to play with his guitar upside down. Later on he reversed it. But I watched Ollie every night at the holiday camp with me dad, and was a brilliant guitarist. Years later I went to see a band called Patto in Sheffield that everybody was raving about and it was the same guitarist!

"I've personally got nothing against long guitar solos, and I like to hear them. I used to love watching Bill Nelson solo, and I enjoy playing them myself. But I'm mostly into getting different sounds rather than notes. Some guitarists say, "I've just got me Fender Twin Reverb and that's enough. No effects for me man." But I think it's a skill to be able to play pedals and make noises. It's all part of playing the modern guitar.

"It's really hard to play my pedals, with the kind of sophisticated equipment I've got, it requires skill to control it all. I used a range of Boss effects pedals all linked together with a Wah Wah. I very rarely use a Fuzz-Wah."

I told Graham that the first Fuzz pedal I ever saw was used by Stevie Winwood in the Spencer David Group on *Keep On Running* and it kept breaking down, much to Steve's annoyance.

**"Usually when a song dies, it dies while we're actually writing it."**

Graham is partial to rock's formative years and the music of the late Sixties, and thinks that bands started to go wrong during the subsequent decade.

"Robert Fripp is a great guitarist but he had a funny attitude. All that sitting down on stage and hiding behind the curtains. The musicians then started to take it for granted that kids should come and marvel at these great musos. It never bothered me. I'd prefer to go and see a show. Then came bands like Yes playing really long technical pieces, I used to love Yes when they did things like *Roundabout*. But when they went into *Tales Of The Topographic Oceans* it just got too much. I went to see them with a Yes fan."

"And half way through *Topographic* he nudged me and said "Are you coming to the bar? I can't stand much

more of this." It was just totally over the top. We saw them at Sheffield City Hall. That was the turning point for Yes and the start of their decline."

Saxon are very much part of the new generation of bands even though as Graham reveals his knowledge and depth of experience is wide ranging. He knows more about bands old and new than most rock critics and goes to concerts whenever he can. It's a refreshing attitude. And even though Saxon are part of today's front line idols, Graham and the rest of the group retain an earthy sincerity and lack of conceit that will ensure their survival in a business that tends to destroy the weak and self-obsessed.

**Marshall**

But such lofty considerations aside, there is always the question of how a band chooses its amplification, ultimately the most important factor in getting across its message. "In my career I've been through every amp under the sun, except Sun," said Graham. "I've had Hiwatt, H&H, and I've ended up sticking to Marshall. We've got two lots of amplification with one left in America. That's Marshall and Mckenzie speakers. In England we've got new Marshalls. I've got three amps and six cabinets. They're 100 watt amps of a new design. I wasn't sure whether to use 50 watt Marshalls because lots of people use them, like Michael Schenker. But I couldn't afford to buy a whole lot

just to check 'em out, and Marshall aren't the kind of company to give anything away. They wouldn't let me try them out. They don't have to because they do such good business."

"The first time I tried a Marshall was in 1969 and I've never used anything else since... I just found it better than anything else I've used. I reckon if you're a young guitarist you'll save a lot of money if you don't muck around with other stuff and use Marshall from the word go."

Paul Quinn is the quietest member of Saxon — off stage. I wondered how he got on with Graham and how they shared guitar duties?

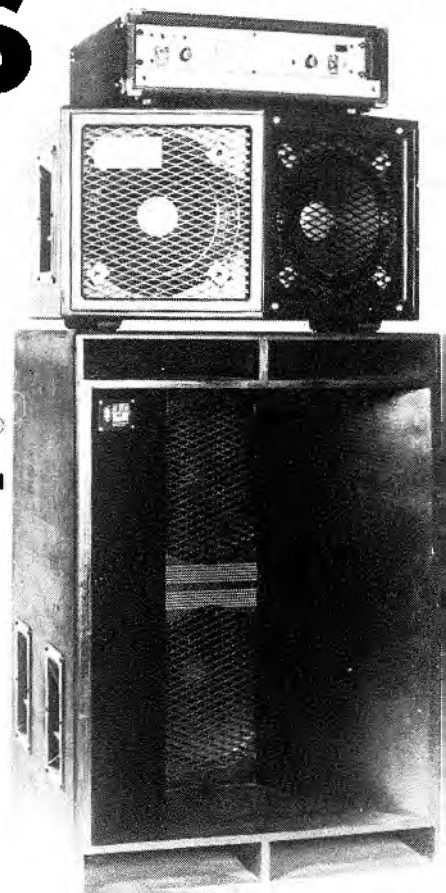
"We both try out for any new songs that come up. There is constant competition as to who will play what, so it makes us both better. We've got so many tempos to play to that sometimes Graham or I will have a better feel for a particular song.

"We both try a new number out and see what happens. I look upon it as an artform. There aren't many popular guitar solos I can't whistle to, and I try to work mine out before I record them. I want them to be whistle-able."

Meanwhile Saxon roll on with their biggest tour ever as well as a summer of work on the next studio album. Reviews of *The Eagle Has Landed* have not been too encouraging and this may urge them to even greater efforts. I wouldn't want to risk slugging off one of their albums myself. As Biff says, Saxon always go for the throat.

**BEST IN BASS**

The amazing STEINBERGER bass you've all been reading about, the POLYTONE portable Brutes from the States, and the incredible TRACE ELLIOT range used by the world's top bass musicians are now available from your local music shop or write to us at the address below enclosing a 30p S.A.E. and we will rush you the latest catalogue.



**soundwave**

66 (1M) VICTORIA RD. ROMFORD, ESSEX. TEL: (0708) 25919



# T-SERIES™ GUITARS



The Peavey T Series™ guitars and basses are the most exciting and revolutionary new instruments to hit the music scene in over 20 years. Each instrument is built from the very finest materials, fulfilling our commitment to bring the finest quality instruments to the marketplace at fair and reasonable prices. Our state-of-the-art production technology is tempered with the pride of fine American craftsmanship to produce the most technologically advanced instruments available in today's marketplace.

Peavey's new T-15® electric guitar is currently the talk of the music industry. It's a solid-body, precision-made electric instrument

that plays like a dream and sounds as good as any guitar on the market.

The T-15® utilizes a slightly shorter scale length (23½ inches) allowing players of any age greater flexibility, comfort and reach. Its body size and contoured shape are also ideal for experienced players who prefer a shorter scale neck for faster fingering. The T-15's® rock maple neck is constructed with our patented bi-lamination process and a steel torsion rod for added strength and durability. The neck also features 21 - 18% nickel silver frets, which are wide and highly crowned for maximum comfort and accuracy.

The T-15® features two single-coil Peavey pickups with blade-type

pole pieces providing very high output and an extremely wide frequency range. The tone compensated volume control minimizes high-frequency loss at low volume levels while a master tone control allows the guitarist to adjust the sound of the guitar through a wide range of tonalities.

The T-15® guitar is finished with a beautiful satin sunburst or in natural wood, accented by a laminated cream pickguard. A molded contoured hardshell case is included at the T-15's® astonishing low suggested list price.

## T-15™ FEATURES:

- Rock maple neck with bi-laminated construction and adjustable steel torsion rod
- Select contoured hardwood body
- 23½ inch scale length
- 21 - 18% nickel silver frets
- 2 single-coil pickups with blade-type pole pieces
- Tone compensated volume control
- Master tone control
- Military-grade pickup selector switch
- High-quality enclosed tuning machines
- Massive control knobs
- Molded top nut
- Massive adjustable die-cast bridge and saddle
- Complete with hardshell case

## PEAVEY ELECTRIC CASE™

The Peavey Electric Case™ is a unique and practical option for the buyer of our T-15® and T-30® guitars, representing the ideal choice for both the traveling professional and student musician.

The Electric Case™ is a rugged molded, double-walled, polyethylene structure containing an extremely responsive 10 watt amplifier/speaker combination. The unique circuitry features high and low gain inputs, a very wide range equalization control to tailor the sound to many musical styles, and pre and post gain controls to adjust the input sensitivity for either clean or overdriven tonality.

The foam padded interior is custom tailored to the shape of the guitar, providing a secure home for transporting the instrument. The case itself serves as the enclosure for the amplifier/speaker combination thus reducing bulk as well as manufacturing costs. The result is a truly exceptional value.

## FEATURES:

- Molded, double-walled construction
- 10 watts RMS
- 5" heavy-duty speaker
- High and low gain inputs
- Pre and post gain controls
- Contour equalization



PEAVEY ELECTRONICS (UK) LTD.,

Unit 8, New Road, Ridgewood, Uckfield, East Sussex, TN22 5SX

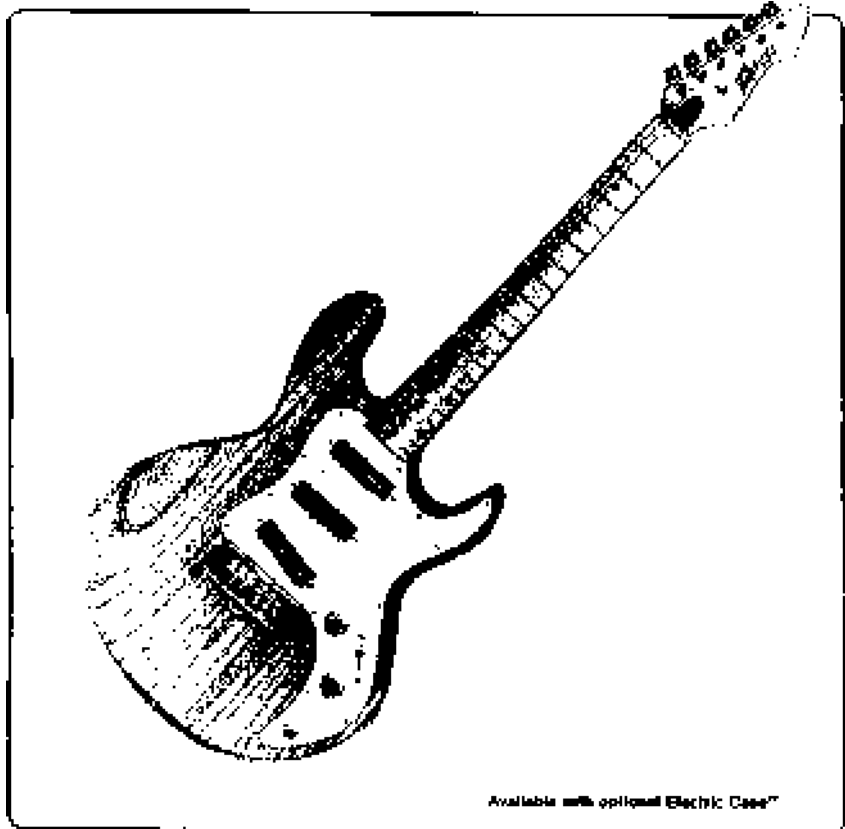
# THE "T" IS FOR TECHNOLOGY

## T-30®

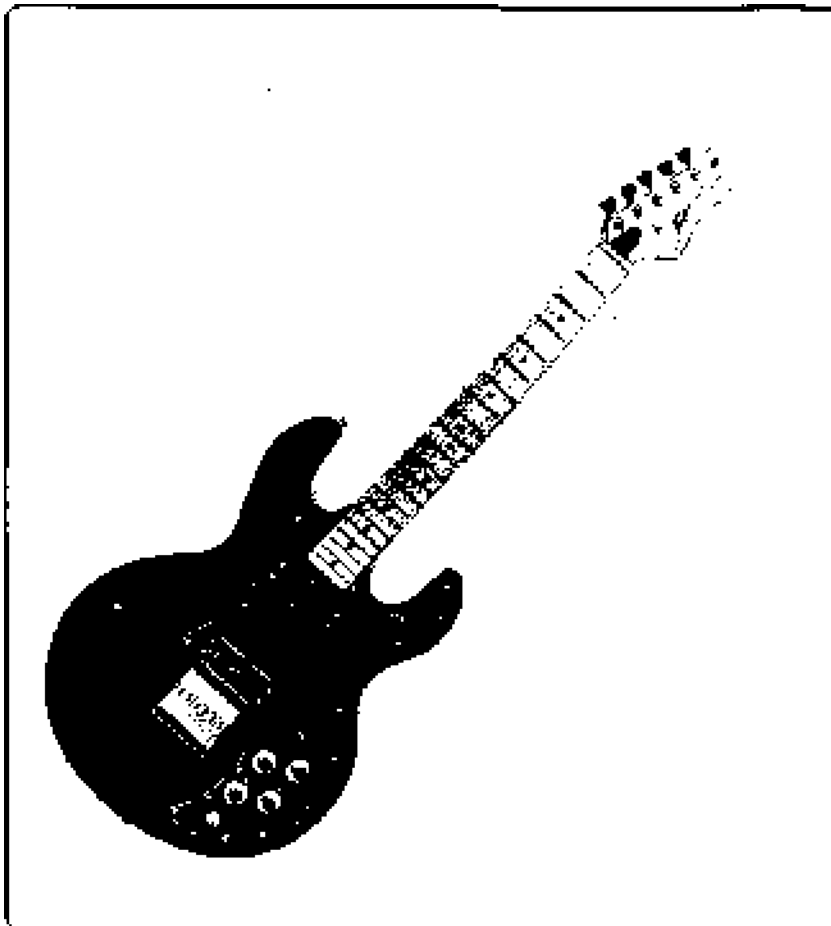
The T-30® features three of our high output single-coil pickups in combination with a 5-way selector switch, allowing the guitarist to create the wide range of sounds demanded by today's music. A tone-compensating volume control aids in maintaining vital high frequencies at low volume levels and a special tone contouring control allows the player to go from soft, subtle tones to biting highs.

### T-30® FEATURES:

- Rock maple neck with bi-laminated construction and adjustable steel torsion rod
- Contoured select hardwood body
- Large double cutaway
- 23½ inch scale length
- 21 - 18% nickel silver frets
- 3 single-coil high performance pickups with blade-type pole pieces
- Tone compensating volume control
- Master tone control
- 5-way pickup selector switch
- High quality enclosed tuning machines
- Die-cast metal bridge with individually adjustable chrome saddles
- Natural satin finish
- Molded hardshell case



Available with optional Electric Case™



## T-60®

The successful T-60® has been updated with new pickups and several new color options. This instrument features dual or single-coil operation with our patented tone circuitry and is constructed from the finest available materials.

A molded and contoured hardshell case is included at the suggested list price.

### T-60® FEATURES:

- Rock maple neck with bi-laminated construction and adjustable steel torsion rod
- Select contoured hardwood body
- 24½ inch scale length
- 21 - 18% nickel silver frets
- 2 high output dual coil pickups
- Dual or single-coil operation
- Tone and volume control for each pickup
- 3-way pickup selector switch
- Phase switch
- Premium tuning machines
- Massive metal bridge with individually adjustable chrome saddles
- Molded hardshell case
- Neck options: Maple fingerboard or Rosewood fingerboard
- Color options: Majestic Ivory, Blood Red, Ebony Black, Tobacco Sunburst and Natural Ash

PEAVEY ELECTRONICS (UK) LTD.,  
Unit 8, New Road, Ridgewood, Uckfield, East Sussex, TN22 5SX



# Lloyd Ryan's DRUM CLINIC

BEFORE STARTING THIS MONTH'S column, I would like to thank those of you who have written to me over the last few months with suggestions and comments regarding the column. Some of the letters have been really good, especially the one letting me know what I can do with my drumsticks, though I think perhaps it could be a physical impossibility. And thanks to the man who wrote to me from Brixton in Sawahili — I had to get Tony Horkins to translate it for me (he's seen Zulu ten times). Oh yes, and thanks to Janet Angus for her tolerance with my terrible music writing and spelling. Right, that's the crawling over, now back to the column.

If you remember, a few months back I asked you to send in your own ideas in the form of a Funky beat, and as promised, we would publish the best three. I've picked what I believe to be the best three, starting with Mr Alkema, aged 17, from Esher. This one (Ex. 40 — Jazz Rock) will require a little practise.

The second, Ex 41, is from Paul Hurt who plays in a band called The Elfir.

This makes excellent use of the paradiddle. The third is a very interesting Rock rhythm when played at a reasonable pace (Ex 42). It sounds a little like the Samba, and was sent by Alan Johnson from North London, aged 21.

Moving on to this months column, the Rock beats have all been made up of even notes. We are now going to break up the hi hat or cymbal rhythm — see Ex 43.

This type of beat can add another dimension to your Rock playing. The remaining seven rhythms will give you something to practise.

Next month we are going to deal with semi-quaver triplets and start on the 26 American rudiments. Keep practising, see you next month...

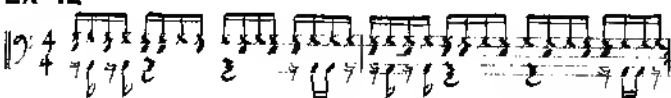
Ex 40



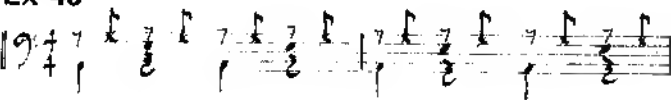
Ex 41



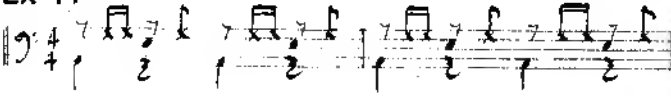
Ex 42



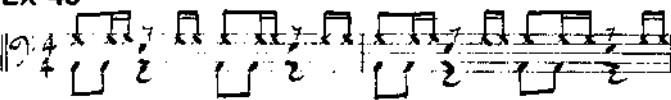
Ex 43



Ex 44



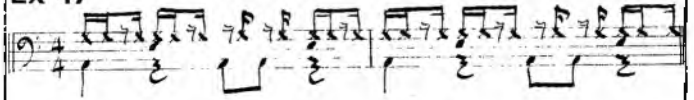
Ex 45



Ex 46



Ex 47



Ex 48



Ex 49



Ex 50



# "HAVE A TEST OF POWER" PLAY TURBO



"STEEL AND SYNTHETIC"



**CAPELLE**  
INTERNATIONAL

CAPELLE DRUMS  
INTERNATIONAL  
333A, London Road  
Hadleigh  
Essex  
Tel: 0702 559383



ROTOCASTING RANGE





# ELKA PROFESSIONAL KEYBOARDS



## ELKA SYNTHEX

An 8 voice polyphonic synthesiser with 5 octaves 40 programmable memories, 40 presets, built in sequencer with 4 monophonic lines, cassette interface possibilities and many other features



## ELKA MICRO PIANO

Electronic piano with built in stereo amplification and built in 3 track sequencer



## ELKA X50

61 note draw bar organ with authentic tone wheel sound

## ELKA TWIN 61

Polyphonic twin oscillator keyboard with manual bass possibilities

## SELF GENERATING PEDLEBOARD

13 notes two pitches plus sustain

For further details contact



**ELKA-ORLA (UK) LTD.**  
3/5 Fourth Avenue, Bluebride  
Industrial Estate, Halstead, Essex, CO9 2SY  
Telephone: (0787) 475325

# Introducing the Bose® 402 Loudspeaker.

**N**ow Bose brings the advanced technology of the Articulated Array™ system to a speaker designed specifically for high-quality reinforcement of vocals and acoustic instruments. The 402 Professional Loudspeaker. An affordable and truly portable alternative to the traditional small-group P.A. speaker.

Each 402 enclosure contains four 4½" high-sensitivity drivers mounted on a faceted 3-dimensional baffle. This unique Articulated Array™ system works together with a special Acoustic Diffractor and built-in Directivity Control circuitry to deliver exceptionally uniform room coverage, without the penetrating shrillness of horns or the muffled sound of columns.

Tuned Reactive Radiator slots allow the 402 speaker to produce surprisingly high output levels with low distortion. The matched 402-E Active Equalizer assures smooth, accurate spectral response across the entire operating range of the system. And the TK-4 Transit Kit lets you clamp a pair of 402 speakers (with equalizer) together into a compact unit light enough to carry in one hand!

The 402 Loudspeaker makes it easy for anyone to



obtain the outstanding performance of Bose's Articulated Array™ system. Ask for a live demonstration at your authorized Bose Professional Products dealer.

402 Speaker on SS-4 Speaker Stand.



402 System Set in TK-4 Transit Kit.

Bose (UK) Limited, IM9  
Trinity Trading Estate,  
Sittingbourne, Kent ME10 2PD.  
Tel: Sittingbourne (0795) 75341.

Please send me a copy of the Bose Professional Products Catalogue.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

**BOSE®**  
Better sound through research.



# The touch



The most common complaint levelled at synthesizers is that however technically accurate their voices may be, if they don't have any feeling, they don't fool anyone.

But now there's the Yamaha CE-20. A digital synthesizer incorporating advanced FM voice generation technology to create 14 mono and 6 polyphonic voices of amazing realism and quality, but designed with a certain, human touch.

At the very heart of the CE-20 is a touch-sensitive keyboard, allowing the musician control over the timbre, volume and vibrato of every note. Not only that, the monophonic section features a slide control for slurring between notes on soulful legato passages, affording a breadth and subtlety of expression in solos as authentic as it is deceptive.



# of realism



**AHA**

Add to that manual or automatic preset controls for natural tone attack and decay; vibrato speed, depth and delay, and foot-pedals for expression and sustain, and the CE-20's range of authenticity is equal to your most demanding requirements. Hear the Yamaha CE-20 for yourself at your local dealer. You'll find its realism also extends to the price.



**YAMAHA**  
MUSICAL INSTRUMENTS

Yamaha Musical Instruments Ltd., Mount Avenue, Bletchley, Milton Keynes, Bucks MK1 1LE.

Tel: (0908) 71771.



# Max Kay talks to Marco Pirroni, the man behind Antmusic, about music, money and mega-stardom

MARCO PIRRONI IS A 23 YEAR OLD guitar player, self made man, and is currently one half of the most commercially successful songwriting team in England since the era of Lennon and McCartney. If you check the writing credits on your Adam and the Ants records, you'll discover the legend Ant-Marco. For it is Marco Pirroni along with Adam who is responsible for their string of hit records over the past two years. The bookline of their last hit, *Goody Two Shoes* says 'Don't Drink Don't Smoke, What Do You Do?' and so it was with this uppermost thought in my mind that I visited Marco at his Marylebone home. His meeting some time back with Liberace seems to have had a profound effect on the boy, and almost everything in the flat is a shade of pink, Marco's favourite colour. Damn it, even the electric power points on the walls are painted pink. Another bizarre touch is Marco's record collection which includes Punk, Barbara Streisand, the John Barry Seven, the Shadows, and Einnio Morricone who scores the music for spaghetti westerns such as *The Good The Bad & The Ugly*. Best of all though is his answerphone which plays the James Bond theme as Marco informs us that he is out on yet another secret mission — cute hey?

Whilst Adam continues to soak up the spotlight night after night, Marco Pirroni is content to collect his share of the booty and accept whatever fame comes his way.

"I'm not interested in the limelight, I just don't like performing basically. I don't get any excitement from going out and performing in front of an audience. I find it much more exciting to create something in the recording studio."

Could this be the reason why the Ants split up?

"No, in fact I got very bored with the Ants because we'd taken it as far as it would go. We didn't fall out, the Ants is the friendliest band I've ever played in."

Would there be an Adam Ant without Marco, the successful version that is?

"Who knows, I don't know where he'd be without me, but then where would I be without him? Admittedly he wasn't selling records by the bucketful until we joined forces but then neither was I, now we're partners. Adam writes the lyrics and we collaborate on the music all the way down the line to the final product. The videos, the performing and the selling of it are all down to him, but we write the songs together. Quite honestly I wouldn't change places with Adam for all the money in the world. Being recognised in the street for me is irritating. I don't hate people for it





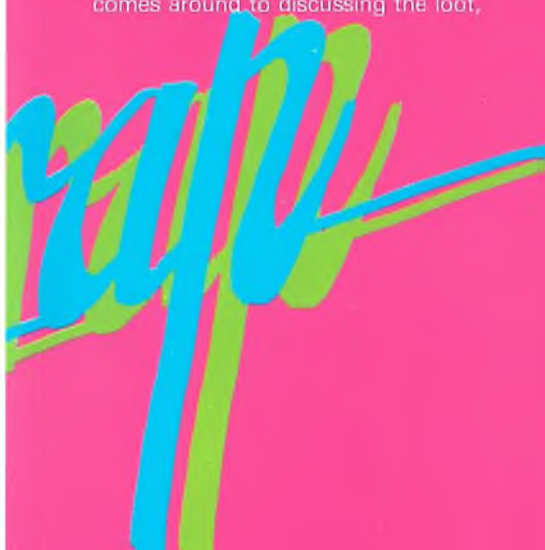
and I don't expect people not to do it. There's nothing you CAN do about it and that's life, but sometimes when I'm walking down the street and people whisper 'that's the guy from Adam and the Ants', it's niggling. I'm not interested in the spotlight at all."

Some pundits are saying that Adam and his music will be finished by next year, but Marco tells it differently.

"I go through phases of saying we've got to sound really slick and then I have my phases where I say let's keep it all horrible and rough and leave all the bum notes in. Obviously it's going to get slicker as we improve, and I hope our audience will grow with us, though I can't really see us appealing to 12 year olds in nine or ten years time."

## Rich

Most rock stars are shy when it comes around to discussing the loot,



but here Mr Pirroni excels himself and displays a refreshing streak of honesty when I ask him if he's always wanted to be famous.

"No, no, I always wanted to be RICH... Not very many people will admit to that unfortunately, I wish they did. I wish they'd say it, there's nothing wrong with it you know."

So what do ya do Marco?

"Well I don't drink, I don't smoke, I'm not into groupies and I don't smash up hotel rooms. Smashing up a hotel room is the most pathetic thing in the world, it makes me embarrassed to be in the same business, to be a musician. I could understand if it was a skinhead, but it's like four millionaires and they destroy a room, they break it up!

You can do other things. I love possessions, I'm a collector, that's all I do, buy things, guitars mostly."

Marco has been playing for ten years now and like both Lennon and McCartney he neither learnt to read or write music, mainly because he never thought it was necessary for the kind of music he wanted to play.

"Mostly I've worked out little bits of stuff from records, that's how I learnt to play mainly. It's fairly chronic running up and down scales all day long."

Whereas you and I took our major influences from Elvis, the Beatles, Clapton

or the Sex Pistols, Marco heard things a little differently.

"Ever since I saw Thunderbirds when I was six or something, I've loved John Barry. Another favourite is the music from The Good The Bad & The Ugly, I put that on and I could listen to it for months. It's brilliant, all that twangy guitar, stone pipes (?) and flutes. It's become very trendy to dig John Barry and spy themes, but it's always done as a parody the way Madness do it. My style is very simple, anybody with half a brain and one finger could do it, but thinking of the idea is the important thing, not the technique."

One of the main differences between Ant music and most other chart hits by the newer bands is the absence of keyboards.

"I hate synthesisers, so does Adam. I had a Prophet V here one day, and I'll admit I can't play keyboards, apart from one chord, but everything I played sounded like Orchestral Manoeuvres in the Dark. Every setting on it sounded like a million sounds I've heard before. The sound that I'm into at the moment is 12 string guitar. I've got this really naff Rickenbacker next door that I bought from Pete Townshend. I hate to say it but it sounds good, and it's a sound that not many people are using at the moment. I have been playing some acoustic though I've never really liked acoustic until recently. I'd just say it's a whim — there was an acoustic guitar ly-

right. A good producer can only make a good song better, he can't make a great record out of a shit song. This is no reflection on Chris, we just fancied a change doing it ourselves. The sound has now become a lot more uncluttered and we aim to get a good sound on tape so that when we mix it we've only got to find the levels rather than piss about with harmonisers for a week trying to get a good bass drum sound. At the moment we're using the Townhouse, but we tend to choose studios on the basis of whether they've got a kitchen or if it's around the corner from where we live."

## The collection

They say rock stars have lots of guitars and Marco is not about to disappoint us. He's got so many he can't even remember them. All of the pieces that I saw in his flat were a testament to the fact that this man simply adores old electric guitars.

One of them is a Gibson Firebird VII with reverse body that he's had sprayed up in a bright red, due to a great deal of admiration for Phil Manzanera of Roxy Music who also has one. The finish was put on by Ted Lee of Rochdale who did Phil's, and it looks and feels very expensive, no doubt due to the fact that there are 23 layers of paint on it, and all of the gold plating is heavy duty. Though I chastised Marco for ruining an original instrument that he claims used to feel



From L to R, Gibson Les Paul Junior, Mosrite, John Birch Super Yab, Rickenbacker 360 stereo XII, Gibson Firebird VII

ing around the studio when we did Prince Charming, so I put it on the single. I think it sounds really great but I do get bored with the sound."

In the past most of Adam and Marco's music was produced by Chris Hughes, also known as Merrick, who was one of the two drummers with the Ants. Now Adam and Marco have decided to produce themselves.

"Production has become too important in recent years, producers have become stars and I don't think that's

like a plank of wood, the finished effect is stunning. Another guitar that caught my eye was a single cutaway :Gibson Les Paul Junior that has also been refinished by Ted Lee, but this time in what I could only describe to you as 'putrid pink', though Marco assures me it grows on you. Rather you than me! Other oddities in the Pirroni collection include a Mosrite Californian as used by the Ramones, and a Vox Phantom XII like the old Brian Jones played. This is partnered by a Vox Organ guitar which



other than the massive array of functions it carries, requires the use of a road map to find your way around it.

"My favourite guitars are the John Birch Super Yob which I play with only four strings on it tuned to the chord of E. We used it on just about all of our singles. The other favourite is my Gretsch White Falcon. I hate new guitars — they're all neoswitches and they look like G-Plan furniture, they've got no character or feel. I found the Super Yob which was built for Dave Hill of Slade when I was walking past a music shop window in Birmingham. The guitar was featured on their shop sign and on their cards. It was all their whole existence revolved around this guitar. It was a crummy shop and the guitar drew people in. When I was 13 I loved Slade and this was the most ridiculous, ugly looking guitar I'd ever seen and I thought I must have that. I went into the store and said 'can I have that guitar' and they said 'no, it's all we've got, it's where our living comes from', and I thought yeah they're gonna ask a couple of grand for it, and in the end they sold me the guitar for £500. Next thing I read in the Sun that I'd bought it from Madness."

The weirdest piece in the collection for me is an acoustic guitar that looks as if it were made in medieval times. It was in fact made by a guy called Kit Wood who I presume is alive and well and taking orders for these strange breeds. Marco refers to it as his Prince Charming guitar, and it's a 12 string with a recessed, bolt on neck. Next to this one Marco's white pre-CBS Strat, single cutaway Les Paul TV Junior, Fender XII string and other Rickenbacker XII string pale into insignificance. The man actually likes strange/weird/ugly guitars.

"I'd like to own the star shaped guitar they used in the Glitter Band. Gary Glitter's got that one and he won't sell it. The other one I'd like is the heart shaped 12 string with an arrow through it, that the bloke in Mud had. Oh yeah, and one of those Pink Panther Telecasters (come again?)

Stuart Monks is the man who takes care of these guitars and Marco is the first to admit to not knowing what he'd do were it not for Stuart.

"I wouldn't even be able to tune up without him. I don't really customise my guitars but Stuart changes the machine heads and occasionally a bridge or two."

Amps are catered for by Marshall, Fender and a Dallas with red spots on it.

"I can't be bothered with amps really. I've got a Boogie but it takes hours for me to figure out how to work it. It's so confusing with all those push/pulls, you need a team of people to help you (I'm glad somebody said it). You can get a great sound out of them but I can't be bothered to spend ten grand in studio time trying to *get* a good sound".

"That's why I really like Marshalls. They're so uncomplicated and unobtrusive. You don't have to fiddle about with graphic equalisers — they've got everything you need though, all the

basics."

Normally Marshall amps are associated with slightly heavier bands. How did you get into them?

"Mainly because Mick Ronson used them and I loved his playing and his sound. Marshalls have a very good sustain and I like that overdriven sound. You don't have to play in a heavy metal band to use that kind of sound."

Marco did go through a stage of using lots of effects, mainly MXR and the Boss range because they have a little red light on them which tell you when they're switched on.

"Recently I've gone completely off effects. I had a compressor which I used to think made me sound like Mick Ronson but it didn't at all, it just made a horrible, fuzzy noise. That was my favourite effect, the only other one I really like is the Coloursound tremolo pedal which cost about two pence."

On stage Marco uses his three Gibson Les Paul Specials with Schaffer-Vega radio mikes. He refuses to take anything particularly valuable on the road and reserves his guitar collection for studio use only when he uses all of them.

"Quite often we'll Di the guitars in the studio, or do something stupid like putting amps in toilets" (Does this guarantee a shitty sound I ask myself?).

Marco has many influences ranging from Lou Reed who's early Velvet Underground sound encouraged him to experiment with feedback, Johnny Thunders, his all time favourite guitar player, and Phil Manzanera, perhaps his greatest influence of all.

"I could never get on with the people I played with in bands because whereas they'd want to play Peter Frampton tunes all night, I wanted to play things like the Troggs *I Can't Control Myself* and Velvet Underground songs. And

songs and *House of the Rising Sun*. We used to rehearse in the school hall, things like *Smoke on the Water*, an Eagles song, a Reggae song, a Jazz Funk song, and then it was my turn and we'd play *Rebel Rebel* or *Hang On to Yourself* because I love Mick Ronson."

In 1976 Marco was going to Harrow Art School and being as obnoxious as possible, and it was then that he saw the Sex Pistols. He hated art school and spent most of his time wearing funny clothes.

"I loathed being told what to do, but I loved annoying everyone else. It was a love/hate relationship with the other students, I used to love to hate them basically. Eventually I was thrown out of college and I formed a group with three other geezers who got thrown out of the same college, and we were called the Models. That was at the end of '76 and we'd play at the college and get into fights with the other students. In 1977 we played the Roxy and made some poxy single with Miles Copeland's Step Forward label. Basically I fell out of that scene because I got bored with things. I generally get bored with things and just stop doing them".

Marco had known Adam for a while and had admired Adam and the Ants as they seemed to be the only band around with any style or wit at that time. "Humour is important and everybody else was taking themselves so deadly seriously it made me ill.

"After I joined and we were working on ideas for what was to become the Prince Charming tour, we decided that we didn't want the usual smoke bomb/laser-beam show, but something a bit more tongue-in-cheek, something a bit regal with some humour in it."

Marco swears that never again will he



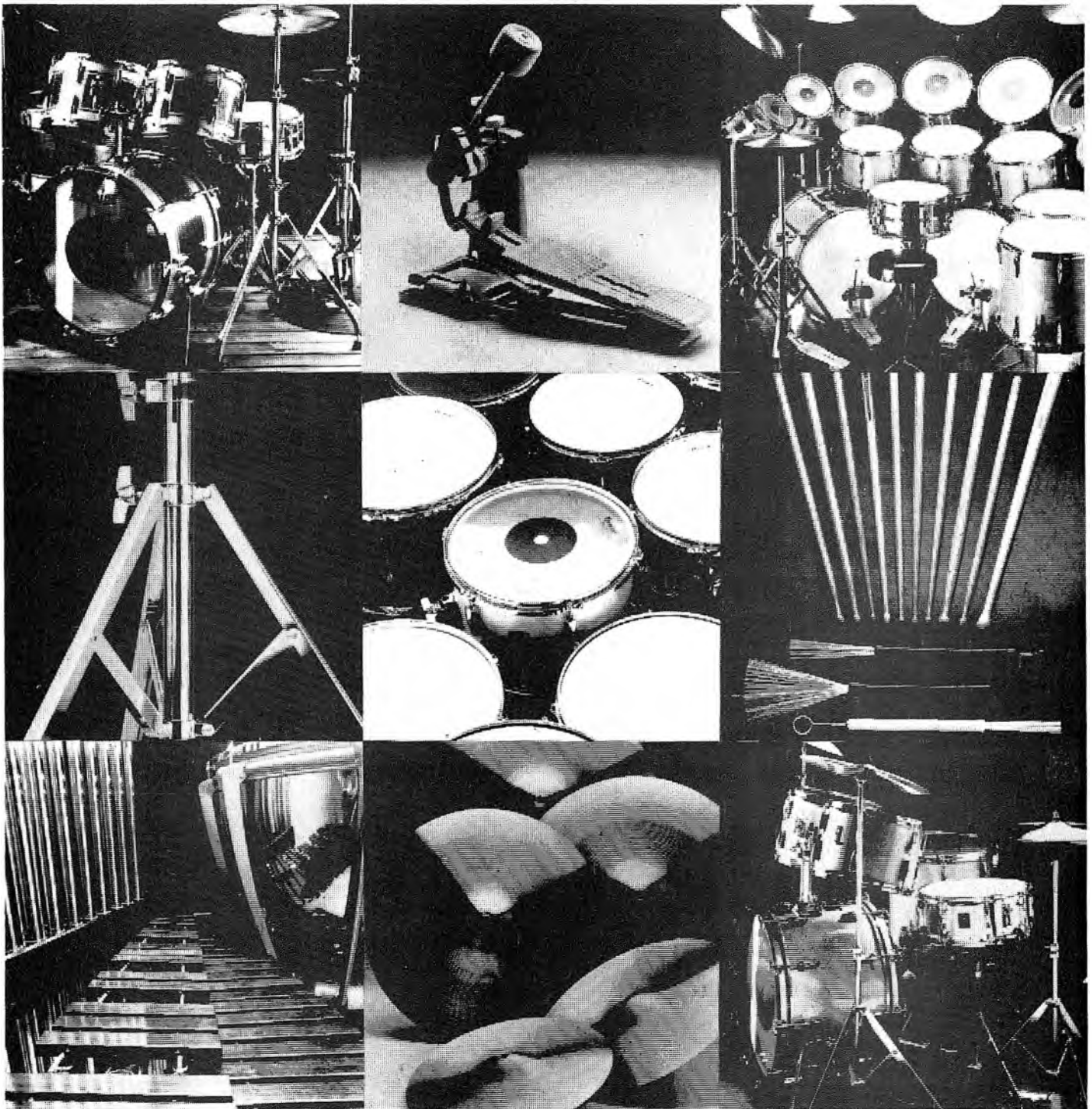
From L to R, Gretsch(?), Vox organ guitar, Kit Wood acoustic, Vox teardrop XII, Gretsch(?) Free toffee apple for the first reader to tell us what the Gretsch guitars are!

they wouldn't let me into their group because I used to wear pointed boots. I was always trying to get that Lou Reed 'ostrich' (?) guitar sound because I thought it was easier, and I used to spend most of my time trying to get a really horrible, squeaky feedback out of semi-acoustics. I mean I couldn't really play at all and I just used to squeak my way through their versions of Beatles

set foot on stage, let alone tour on the road with Adam. Where does that leave Adam?

"I don't know, Adam will be touring again at the end of the year but not with me. You could say he's into keeping the relationship sweet, and he wants me to do what I want to do. I'm sitting here saying I'll never go on the road again but I probably will do one day."





# Premier. First in percussion.

Drummers who know their craft play Premier. Phil Collins, Carl Palmer and Harvey Mason are a few names that spring to mind.

Why?

Sheer playability, first of all. The sound and the sensations that satisfy.

And after that, there's everything else that other manufacturers seem to find such a challenge. Like quality, looks and choice.

New ideas, fresh excitement and unbeatable value. Everything you want, you'll get from the fighting-fit new Premier.



**FIRST IN PERCUSSION**

PREMIER PERCUSSION, BLABY ROAD, WIGSTON, LEICESTER LE8 2DF, ENGLAND.



29 Guildford Street, Luton, Be

*This range has been selected as representing  
the best value available today.  
All are stock items.*

**DON L**

**Audio**

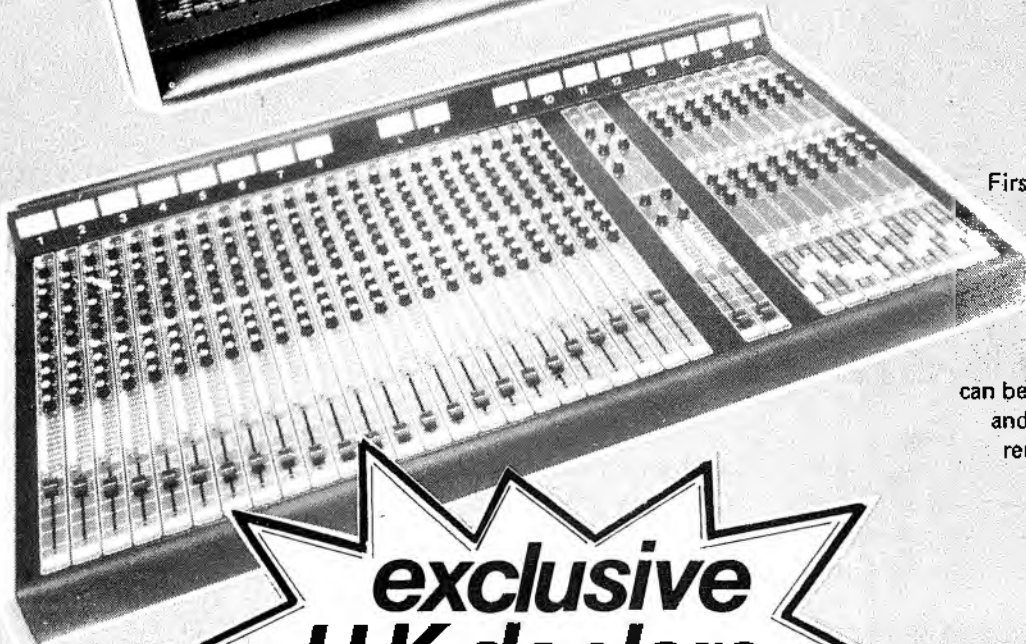
**exclusive  
U.K dealers**



## **Soundtracs OMNI 16**

Shown is OMNI 16 studio version. Soundtracs very high quality range of studio and sound reinforcement mixers 16-2, 16-4, 24-4, and 16-6 monitor mixer available.

Features of illustrated OMNI 16: Separate Mix and line inputs; Break jacks on channels; 3 band EQ; EQ IN/OUT switch; LED display metering; multi-way connectors for stage/studio inputs and for linking 2 OMNI 16s together to make 32 input mixer.



## **B.E.L 24/16/2**

First in a new range of high quality low price modular consoles. Features; Separate Mix and line inputs; 4 band EQ (2 sweepable mid range); full 16 track routing; long travel faders; monitor section can be used in remix for sub grouping and extra inputs (max 42 inputs in remix); phantom power available.

**exclusive  
U.K dealers**

**ds.Telephone(0582)450066**

**Marketing**

**Sales**

**exclusive  
U.K dealers**

## **Concord 2000**

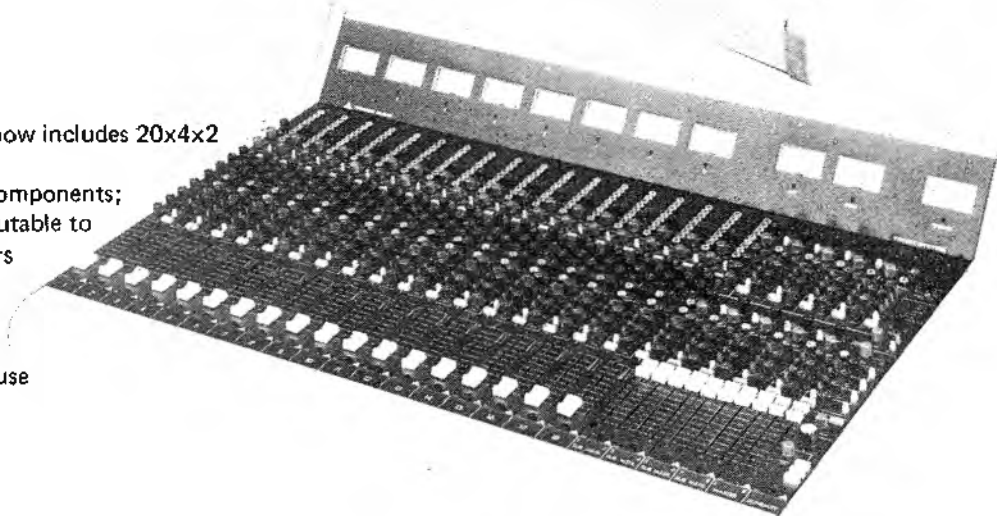
CONCORD 2000 (2 versions available — 20 input and 28 input)  
Without exception the best value for money in 16 and 24  
track consoles. Features: Solid state programmed  
status switching; In-line console,  
able to monitor simultaneously all  
inputs and outputs; Monitors can be used  
as extra inputs and/or extra sends to 16 bus bars  
during remix (20 aux buses in remix) 5 Band EQ  
(3 swept); for broadcast application simultaneous multi-track  
and 'on air' stereo mix (2 independently controlled outputs from  
each channel); in-place solo; stereo fold back; integral patch-bay.



## **Trident Trimix**

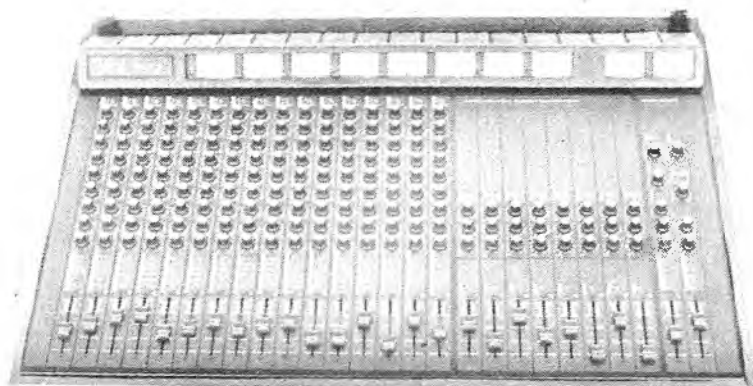
The popular range of budget mixers, now includes 20x4x2  
and 24x8x2 versions.

Features: Flight case; easy access to components;  
Break jacks on all inputs; channels routable to  
8 sub groups and stereo bus; Monitors  
routable to stereo bus for sub  
grouping during remix; 3 band EQ  
with swept mid; 3 auxiliaries;  
low level version readily available for use  
with TEAC, FOSTEX, etc. machines.



## **Seck 16/8/2**

Fully modular expandable console. 18x8x8 shown.  
Extra monitors available on single module  
for 16 track use. Monitors can be  
used as extra inputs during remix. Full patching  
facilities. External matching patch bay extra.





# COMPUTER SYNTHESIS EXPLAINED

## Introduction

IN THE EARLIER PARTS OF THIS series, the emphasis was mainly on synthesisers in which the computer was a clearly identifiable part of the system. For example, conventional analogue synthesisers can be controlled by a special purpose computer such as the Roland Microcomposer, or by a general purpose machine such as a PET or an Apple, given suitable interfaces. The other approach to sound synthesis, described in parts 4 onwards, dispenses almost entirely with analogue devices, the computer itself generating the audio waveform. However, computer technology is now also incorporated into many keyboard instruments, disguised from the player by clever design. Perhaps the cheapest example is the remarkable Casio VL-1 which costs around £35 including VAT, a monophonic synthesiser with the ability to memorise keyboard performances and programmable sound envelopes, and which in addition can be used as a calculator. The very same memory locations accessed by the calculator memory key contain the numbers which determine the waveform selection, sound envelope and degrees of vibrato and tremolo!

Most keyboard players will be aware of the growing sophistication of electronic keyboards. Rhythm units linked to the lower octaves of the keyboard in such a way that chords are strummed in complex rhythmic patterns, automatic bass note generation with walking bass parts, and automatic glissandi and arpeggios are just some of the facilities included in the latest generation of keyboards, even at the lower end of the price range. Digital circuits are used to produce all these effects. Even further sophistication is to be found in, for example, the Casio 701, which is capable not only of memorising performances (both melody and chords) but also can 'read' special scores which it will subsequently perform AND allow

Figure 1.

Entry No.	Lower Interval	Upper Interval	Quality	Inversion
1	4	3	major	root position
2	3	5	major	1 <sup>st</sup>
3	5	4	major	2 <sup>nd</sup>
4	3	4	minor	root position
5	4	5	minor	1 <sup>st</sup>
6	5	3	minor	2 <sup>nd</sup>

A "lock-up table" giving the intervals between the notes of major and minor triads in all three inversions. The entry number (i.e. the position in the table) can be regarded as a code which identifies a particular type of triad.

Entry No.	Number of semitones between root and lowest note
1	0
2	8
3	5
4	0
5	9
6	5

A "lock-up table" (above) which allows the root of major and minor triads to be identified from the lowest note and the entry number derived from the table in Figure 1. On the right are the equivalent binary numbers, showing how the table would be stored in consecutive memory locations, starting at any convenient address (denoted by B). B is known as the "base address" of the lock-up table, and the entry number is equal to B + 1.

Figure 2

Memory address	Binary
B	00000000
B+1	00001000
B+2	00000101
B+3	00000000
B+4	00001001
B+5	00000101

the player to perform on its keyboard at the same time.

This article is the first of two which take a look inside this type of instrument, explaining how they work in the context of ideas introduced in earlier parts in the series.

## Identifying chords

If an instrument is to remember a chord sequence (a 'progression'), there are a number of ways it can go about the task. The most obvious and least efficient is to memorise all the individual notes which make up the chords. (In what follows, inversion numbers are specified in brackets following the chord symbol; R means root position). For example, the progression Dm7(2), G7(R), C(2) would be memorized as the notes A, C, D, F# ; G, B, F; G, C, E. Clearly this is a long-winded way of writing the equivalent expression Dm7(2) etc. Viewed from a different standpoint, chord symbols are a compact way of specifying groups of notes which otherwise have to be specified individually

— usually as notes on a staff. So a more efficient way of memorising a chord sequence is for the instrument to store numerical codes which represent the chord symbols. If the chord symbols are to be deduced from a performance, the instrument's internal computer must attempt to go through exactly the inverse of the process carried out by the keyboard player reading the accompaniment part from chord symbols.

There are many different kinds of chord (or 'chord qualities') — major and minor triads, dominant sevenths, diminished chords and so on. The chord quality is determined by the intervals between the notes. In a major triad for example, the lower interval is a major third (4 semitones) and the upper interval a minor third (3 semitones). In a minor triad these two intervals are interchanged. Similarly a dominant seventh chord played in root position has a maximum of 4 notes separated by 4, 3 and 3 semitones (working upwards). So to determine the quality of a chord played on the keyboard, the instrument's computer first has to detect which keys are pressed down, then calculate the intervals in semitones between adjacent notes. (There are several other ways of doing what amounts to the same thing.)

## Look-Up Tables

Once the set of intervals has been established, the computer identifies the specific chord quality and inversion by referring to a 'look-up table' (built into the programme) as illustrated in Figure 1 for the major and minor triads. It scans down the table until it finds a set of entries which match the current chord intervals; the position in the table at which a match is found is a numerical code characterising the type of chord. Suppose, for example, that the chord being played is the second inversion of a

29 Guildford Street, Luton, Beds. Telephone (0582) 450066

# Don Larking

## Audio Sales

**B.E.L. Expanding the range of affordable professional audio products.**



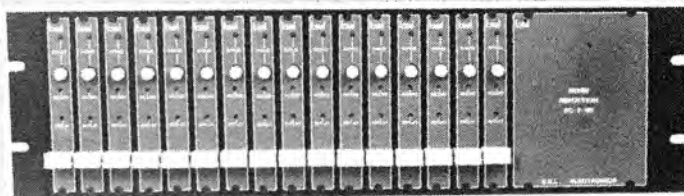
### Stereo Noise Reduction Unit

BA40 Delay line/Flanger multipurpose unit for the budget studio  
BF20 Flanger True stereo flanger with V.C. In/Out. Keyable. The Professionals favourite.

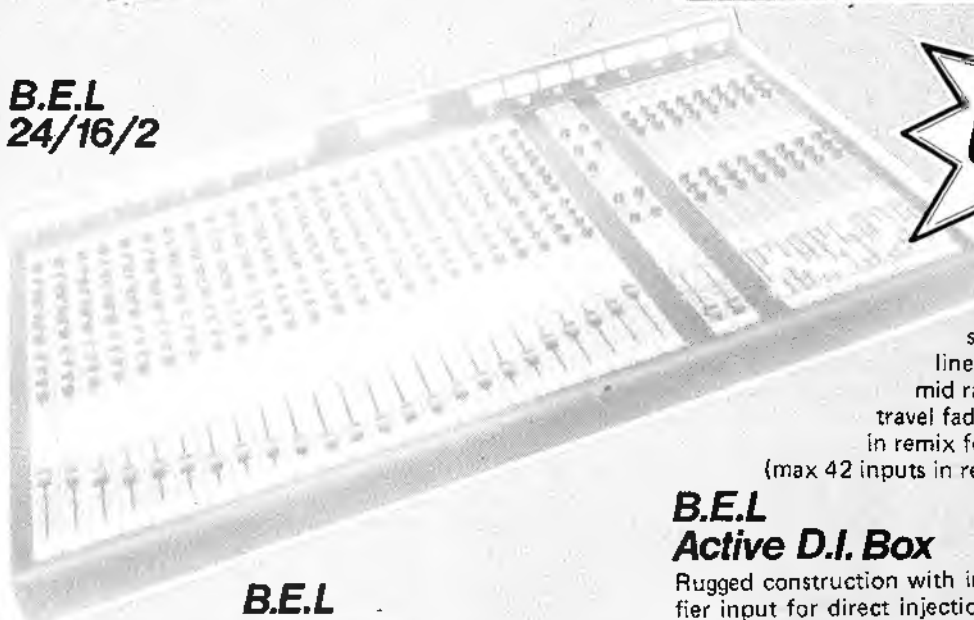
8 track Noise Reduction System simultaneous encode decode with space module.

### NEW 16 Track Unit

A new modular 16 track slimline version of the famous B.E.L. noise reduction system. Simultaneous encode/decode. All in one 3U unit. The ultimate in economy noise reduction systems.



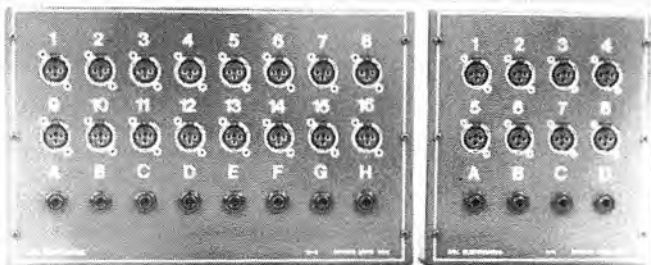
**B.E.L.  
24/16/2**



**exclusive  
U.K. dealers**

First in a new range of high quality, low price modular consoles. Features; Separate Mic and line inputs; 4 band EQ (2 sweepable mid range); full 16 track routing, long travel faders; monitor section can be used in remix for sub grouping and extra inputs (max 42 inputs in remix); phantom power available.

### B.E.L. Studio Mic Boxes



2 versions, 8 XLR sockets and 4 stereo jack sockets or 16 XLR sockets with 4 stereo jack sockets. Rugged steel construction with 1" cable entry top and bottom. Specials available to order.

### B.E.L. Active D.I. Box

Rugged construction with instrument input and amplifier input for direct injection while maintaining a true amplifier sound. 20 db pad. 2 outputs - XLR 600 ohm balanced output. Stereo 1/4" jack socket switchable between direct out and 600 ohm floating balanced output. Powered by phantom power from desk (LED indicated). 9 volt battery or





# COMPUTER SYNTHESIS EXPLAINED

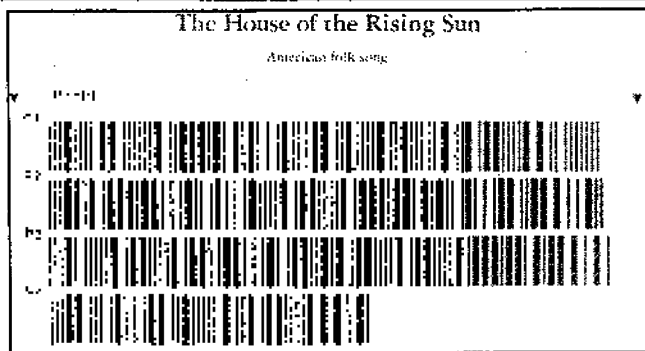


Figure 3.  
*Bar-coded music as supplied by Casio for their 701 keyboard. The bar patterns represent a sequence of numbers which are codes for the notes of the melody.*

minor triad, eg Cm(2), the notes G, C and Eb. By scanning the keyboard, the computer establishes that these three particular notes are pressed down and then calculates the intervals as five and three semitones, working upwards through the notes of the chord. Starting at the top of the look-up table, it next searches for this pair of entries (5, 3), finding them at entry number 6. This number '6' is the internal code for a second inversion minor triad, and would be stored as a binary number somewhere in the memory for future use.

## Finding the Root

To complete the identification of a chord, it is also necessary to establish the 'root' or 'chord note' (eg Is this dominant seventh chord C7, or G7, or D7 etc?). Let's suppose that the computer is examining the key depressions memorises the lowest note held down. Once the chord quality and inversion have been established it is easy to determine the root, *provided that the chord is relatively uncomplicated*. For example, for a triad in root position, the lowest note is the root (by definition). For a first inversion major triad, the root is eight semitones above the lowest note, and so on. The positions of the root, expressed as semitones above the lowest note, are tabulated in Figure 2 for all inversions of major and minor triads in the same order as in Figure 1. In fact Figure 2 is another look-up table but it is used in a slightly different way. Once the number which represents the chord quality, say 'X', has been determined by searching through the table in Figure 1 as described above, the same value of X is used to identify the required entry in the second table. Returning to the example of Cm(2), using the first table tells us that X=6; using the second table and knowing that X=6 identifies the root as being five semitones above the lowest note of the chord. If the computer has already established that the lowest note is G, it follows that the root is C (five semitones above G).

## Wrong Bass Notes

Anyone who has played a keyboard using the automatic accompaniment section will have noticed that quite often

the bass notes, supplied on the basis of the deduced 'root' are wrong. For example you play C6(2) and get A in the bass instead of C, or Cmaj 9(R) (the notes E, G, B, D; the root C would not usually be played) and get E in the bass instead of C. This problem is a very fundamental one, and illustrates the point that decision making by computer programmes is totally dependent on the information available to the programme at the time the decision is made.

The problem arises because the same set of keys are pressed down in response to several different chord symbols. The progression leading up to the chord usually determines the particular inversion played. For example the progression Dm7, G7, C6 is often played as Dm7(2), G7(R), C6(2). Similarly Am7, D7, G can be played as Am7(3), D7(2), G(R). However the notes of C6(2) and Am7(3) are identical (G, A, C, E). The internal computer sees only the key depressions, and does not have enough information to differentiate between Am7(3) and C6(2). (A more 'intelligent' programme might keep track of the progressions to try to resolve conflicts of this kind, but it's an extremely complicated problem). Since the minor seventh is more important in terms of the harmony than the sixth, which is essentially a major triad with



Figure 4.  
*A bar-coded reader is used to transfer the coded score to the Casio 701 keyboard. A computer within the instrument decodes the output of the reader into binary numbers which are stored ready for the performance. When the pitch, duration and chord information has all been transferred, the instrument will automatically perform the piece with any of the available rhythms and voices.*

one added note, the choice built into most instruments is to allocate the root (and bass note) as if a minor seventh was intended (the Yamaha PS 20 and 30 are pre-programmed in this way).

The same problems arise with the major ninth chord (which contains the same notes as a minor seventh chord with a different root) and similarly with the diminished chords, flattened ninths, and minor sevenths with flattened fifths. For this reason, when playing using an automatic accompaniment section it is as well to avoid complex chords, making sure that whenever possible the added notes (such as the sixth, flattened ninth etc) are included in the right hand part instead of the left.

(NB Some keyboards with very crude internal logic use the lowest note played in any chord as the bass note.)

## Bar-Coded Music

The fact that scores can be represented as sets of numbers in a computer's memory has been introduced several times in the earlier parts of this series, and the idea that whole chords can be represented as numbers as described above is an extension of the same concept. Once a score has been encoded there are various ways in which the resulting numbers can be permanently stored. For example, they can be recorded on cassette tape or floppy discs as described last month. Digital information can also be represented as printed patterns of parallel bars: these can be seen on many commodities found in supermarkets, the bar pattern representing a number which identifies the particular product. The numbers which comprise an encoded score can also be represented by bar-coded patterns as illustrated in Figure 3. This is the melody line of the song 'House of the Rising Sun' (as supplied by Casio for their 701 keyboard). The numbers are read into the internal computer with a 'bar-code reader' which is manually drawn across the bars as shown in Figure 4. The light and dark regions of the pattern are detected by the reader, and the relative times of the transmissions from light to dark and vice versa are compiled by the computer into binary numbers.

The Casio bar-coded music is split into three sections. The top section contains numbers which represent the pitches of the notes in the melody line. The centre section contains numbers which represent their durations. The bottom section specifies the chord sequence for the accompaniment. Separate timing information for the chords is not required because the system assumed that there are always two chords per bar.

*The Casio bar-code reader and coded music were kindly loaned to the author by Thomson's Music Shop in Leeds.*

**Tony Horsman**

29 Guildford Street, Luton, Beds. Telephone (0582) 450066

# Don Larking

## Audio Sales

### Concord/Soundcraft 24 track All British Recording System.

In our opinion, this package cannot be beaten for quality, facilities and value for money.

This is the deal:-

Concord 28 x 28 In-line Mixing Console.

Soundcraft SCM 760 Standard 24 track machine.

Set of mating connector leads

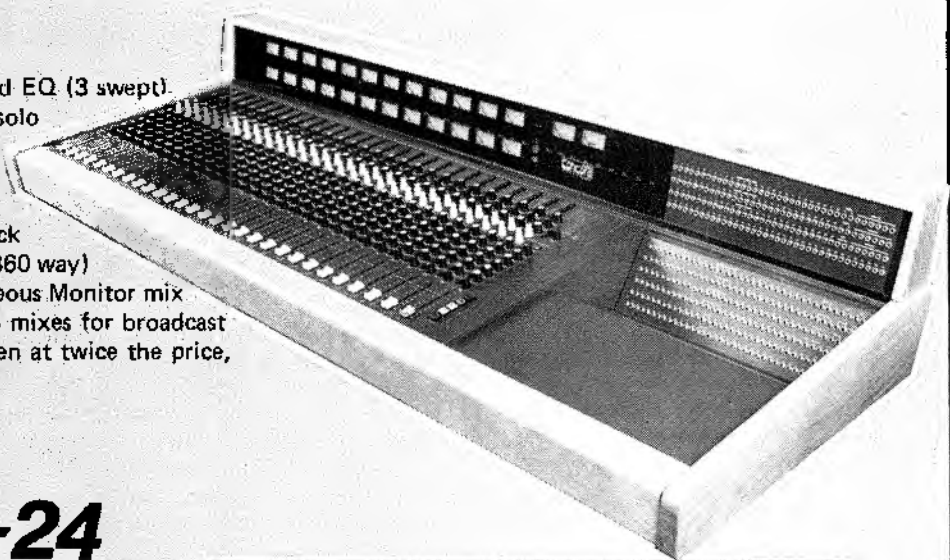
And as usual, Phil Chilton, freelance engineer/producer will spend a day at your studio to instruct you and your staff fully on the capabilities of this amazing system.



Phil Chilton

### Concord 2000

- \* 28 x 28 \* 56 line inputs \* 5 Band EQ (3 swept).
- \* 20 auxiliaries during remix \* In-place solo
- \* 48 volt phantom powering
- \* In line system with simultaneous AB monitoring
- \* Solid state switching \* Stereo fold back
- \* Fully modular \* Integral Patch bay (360 way)
- \* Conductive plastic faders \* Instantaneous Monitor mix
- \* Independent multi-track 'on air' stereo mixes for broadcast purposes. No other mixing console, even at twice the price, does as much.



### Soundcraft SCM 760-24

The compact professional. High quality at a realistic price. Features: Standard remote control with zero locate and cycle function; Vari-speed; Digital counter; 2 speeds; Edit control; Easy maintenance; Transformerless for optimum transient handling; Easy access for line-up adjustment; Multi way connectors fitted as standard.

PACKAGE PRICE £16,000 + VAT

#### OPTIONAL EXTRAS

Not included in package

9 memory auto locator with independent control of line output mode of each channel.

Dolby switching - Interchangeable Head Block Facility - Separate Sync outputs - for independent fold back mix and for switching noise gates in advance of replay signal and pre-tape echo.

Note: Price will be maintained as long as manufacturers price remains unaltered.





UNTIL VERY RECENTLY A DRUM case was just a drum case. A tube made from fibre with a flat formed into it (to stop it rolling away), a bottom rivetted to it and a telescopic lid made in exactly the same way, albeit slightly larger. A leather or fibre strap kept top to bottom, and a metal or plastic handle enabled you to pick it up or not.

A few designs have seen the light of day since my last report six years ago so here's your opportunity to learn all there is to know about drum cases and their manufacture.

There are several fibre case manufacturers in Britain, but the material for all the VULCANISED cases is produced by a single, at present a Manchester-based, company (they are about to move to Guildford) called Vulcanised Fibre T.R. Limited whose *Cashe Container* cases used to be known as Spaulding Russell. (The Scottish end, Russell, took over the American end Spaulding, and the Vulcanised Fibre Company was born). V.F. make cases from their own material too, which is invariably coloured blue, but can be green, red, black or grey.

Vulcanised fibre is an American invention which first crossed the Atlantic at the turn of the century and has been used ever since for making suitcases and industrial storage containers. The homogenous material starts life as a reel of paper which is soaked in a solution of Zinc chloride, then wrapped several times around a large cylinder which vulcanises (or laminates) the layers together. The acid must then be neutralised and washed out completely, then cured and pressed under heat. These steps produce a light and durable material which, at the price, is ideal for case making applications. Vulcanised Fibre's own cases are made from 55-60 gauge material, whereas their competitors are prone to making do with slightly thinner material.

Not all the British cases are made from vulcanised fibre material, some companies use fibre board which is synthetic and therefore not vulcanised.

### Le Blond

Wally Le Blond makes his vulcanised fibre cases in Dunstable. He has traditionally had the major share of the business in London and the home counties, not least because of his geographical position about 40 miles out of town. He would appear to have more stock sizes than any other manufacturer, with bass drum cases from 18" to 30" in diameter and single (or double) telescopic cases to fit any size of drum. He makes cymbal cases from 14" up to 28" and his stand containers are uniquely available in five lengths from 28" to 36". Otherwise, he has round or square cases for snare drums, congas, bongos, percussion effects, Roto toms and there were even some for sticks. He would appear to be the only one making cases for Staccato (which are square) and basically if you can think of a case, Wally can make it for you.

They have a suitcase-type accessory hold all, which is made without hinges or catches, with the top simply fits over the bottom like a tubular drum case. The whole lot is then held together with an industrial webbing strap. The company discontinued their leather straps a few years ago because they were putting several pounds on to the cost of the case. At the same time, they began to use amplifier-type handles, but are now back to their old and better plastic ones. The accessory case is deceptively roomy and will reasonably take care of all your bits and pieces.

Le Blond also produce a travel case in wheels which is fitted up inside with separate compartments for snare drum, cymbals, bass drum, pedal, stands and a good sized stick tray. The lid has a handle and there are also handles at each end of the unit.

### Care 4

Care 4 make cases in Corby which are so good, they should almost be protected themselves. We mentioned them in our July issue and they are the only fibreglass case manufacturer in Britain. They cater not just for drummers, but as far as I can see, every musician. It would appear that if it is an instrument capable of being lifted and played (not necessarily both at the same time) Care 4 can make a case for it. Their fibreglass is self-coloured (so any hue is possible) — you should see, or rather you can't miss, their yellow — and has that sort of leather-grained look formed into its surface. Their cases are not telescopic, instead they fit tightly and accurately together by means of one male piece of shaped polythene-type beading fitted to the bottom, and one corresponding female piece joined to the lid. (This 'U'-shaped channel simply pushes over and is glued to the raw edge). The insides of all the cases are padded with foam then covered with a velvet-sheened material which looks rather like cinema curtains. (Is there anyone out there who remembers the cinema?) Three locking catches are fitted to the snare and five to the cymbal case. The former had additionally a pair of strong hinges fitted to join the lid to the bottom. This particular case is shaped uniquely like a lemon in section — this is because it has a compartment in the lid to take at least one pair of sticks. (Two clips are fitted inside for this purpose.)

Of course cymbal cases are available too which have the refinements I've already described, but they are neither lemon-shaped nor hinged. They have a post fixed inside them which is plastic covered to keep the cymbals stationary whilst in transit (or whatever you can drive!). Since the cymbal case is completely round they have a rubber rivet fitted into the side of the lid to help you to put it together properly, one simply lines the rubber up with the centre of the plastic handle. All the cases I've seen are equipped with

substantial rubber feet fitted to the parts which come into contact with the ground most. So far, cases are available for matching drums (14 x 10), snare drums and cymbals, but I know they are into making larger drum cases too. It is possible to buy direct from them and their prices are unbelievably good.

### Nomad

Nomad are also a very recent case manufacturing company who are based in the Midlands. They are reasonable for cheapish, but perfectly acceptable drum protectors. Cymbals and Percussion wholesale them solely from Leicester. Nomad are made from compressed fibreboard which has been somehow impregnated to make it more water-proof. These cases have a unique shape with a flat bottom equal to the diameter of the drum, rather like an old-fashioned cathedral radio, and are available from 6" to 26" in diameter.

They're telescopic, so will accommodate any depth of drum within reason. (The exception is the 36" long TURBO bass drum, reviewed in last month's magazine). They have a Pak 'n' Roll case to take the usual accessories: snare drum, cymbals, stands, pedals and sticks. They make a stands case too which will evidently swallow-up easily six of the largest stands. By the way, all their cases have corner pieces on their bottoms (made from fibre) as well as plastic handles and fibre straps. (The bass drum cases thoughtfully have two straps which pass through retainers fitted to the sides which go from top to bottom and from side to side.) Nomad make a square snare drum case which will of course take a super-sensitive type snare (a parallel throw-off) which is very reasonably priced at just over a tenner. They make just one cymbal case which measures 22" which has all the refinements of the rest of the Nomad cases. All cases are distinctively stencilled with the company's name, which is convenient if it happens to be the name of your band! If it isn't, perhaps the acquisition of the cases could persuade you to change it. After all, it's not quite as good as the Rolling Stones, but a good deal better than *Orchestral Maneuvres In The Dark!*

### Vulcanised Fibre T.R.

This company makes their *Castle* single tom tom cases from 12" to 16" in diameter and this includes one for a 14" and a 15" mounted tom. (Their cases to take more than one drum would appear to have been discontinued.) They also have bass drum cases from 18" up to 28" at two inch intervals. Three cymbal cases are produced — 20" and 22" round ones and a square one to take up to a 22" cymbal which has a fixing bolt. These three all uniquely have leather straps (one long and two short), but normally V.F. cases are fitted with webbing straps which, although they look fine, tend to come undone unless you tie them in knots. However, having said all that, a leather strap is invariably

# Don Larking

## Audio Sales

### USED EQUIPMENT

#### REVERB UNITS

EMT Valve reverb plate. Variable decay-manual	£1,500
EMT gold foil with remote	£2,400
Furmon RV1 Mono Reverb Unit	£150
Master Room Studio B Mono Reverb Unit. Variable decay & EQ	£250
PSE Stereo reverb unit. Ex-demo	£175
AKG BX5 Ex-Demo	£300
Sound Workshop Stereo with EQ	£250
<b>Multi Track Recording Machines</b>	
Ampex MM1100 + 16 track headblock	£7,000
3M M56 16 Track	£6,000
SCULLY 280 8 Track m/c 7 1/2/15	£2,000
SCULLY 280 8 Track m/c 15/30	£2,300
MC1 JH16 24 Track m/c + 16 Track headblock	£10,500
Soundcraft SCM 381/16 16 Tracks on 1" with separate sync outputs. Zero locate and remote control. Vari-speed.	£5,750
Otari MX7300 8 Track split into 3 flight cases for mobile use	£3,000

#### AMPLIFIERS

AMCON DC 300A	£350
QUAD 405 Ex-demo	£130

#### RECORDING CONSOLES

Raindirk 18x8x16 Factory serviced full patching facilities	£2,200
Trident Trimix 18x8x2 as new	£5,000
Soundcraft series 2 special 24x16 with full 16 track routing. Penny & Giles faders. 4 band all sweep equalisation. 4 auxiliaries. PPM's, internal Patch bay and stand. Complete with cables & Connectors	£5,000
Soundcraft Series 2 16x8 Factory Reconditioned	£2,900
Trident Series 80 32x24 3 years old	£12,000
Trident Series 80 32 x 24 1 year old	£15,000
Trident B range 24x16x16 with PPM's and 6 compressor/limiters and 2 expanders built in	£6,000
Trident B 30x16x16 fitted with V.U. meters	£6,000
Allotropic custom made semi-circular console. 24x16. Superb construction and should be seen	£8,000
Soundcraft 16x24 factory reconditioned. Pre-wired for 24 track use	£9,000
AP1 16x16 with 2 comp/lim's and 550A EQ Modules	£6,000
Allen & Heath Mod 3 24 input frame fitted with 20 inputs, 8 groups & 16 monitors	£1,800
Tweed 10x4 Console. Fitted with PPM's	£2,750
Neve Melbourne 12x2 Immaculate. Little used	£5,750
Trident TSM 32 way frame fitted with 24 input modules, 24 groups, 24 monitors, 4 band parametric EQ. 4 echo returns with EQ. EQ on monitors routable to remix	£25,000
Audix 8x2 suitable for hospital radio	£250
TEAC Model 1 8x2 line mixer — no EQ	£75
TEAC Model 2A with meter bridge	£195
Trident Fleximix 20x4x2 Expandable	£3,500
Allen & Heath Mod 3 16x8x16	£1,500
Gelf 12x8	£1,100
ITAM 10x8	£250
Allen & Heath Mod 2 Bx4x8	£400
<b>CASSETTE DECKS</b>	
TEAC C2 as new	£250
TEAC C3X as new	£200
<b>INSTRUMENTS</b>	
Steinway Grand Piano 7' 3	£2,000
Gibson J45 + Case V.G.C.	£200
Fender Rhodes 73 Stage piano with inbuilt amp & speakers. Immaculate	£700
Martin Acoustic 20. Y.O. V.G.C.	EOffers
Fender 1959 Jazz Bass, Sunburst	£500
Epiphone Casino	£200

#### OUTBOARD GEAR

Ashley SC50 Compressor/Limiter	P.O.A.
MXR Flanger/Doubler as new	£300
Audio & Design E560/RS Selective limiter. 2 channels with stereo coupling with in-built parametric EQ	£550
Scamp Rack and various modules	P.O.A.
TEAC AN80 Stereo Dolby B Unit 2 available	each £50
TEAC AN 300 4 track noise reduction system	£150
Dolby A301 Stereo	£350
Dolby Model 320 Professional B type processor Stereo	£350
MXR Rack with 2 auto flangers, 1 auto phaser & patch bay	£300
Rebis Rack and wide range of modules	P.O.A.
MXR Dual 15 EQ. As new. 2 available	each £190
MXR 31 Band EQ. As new	£320
MXR Dual Limiter. As new	£220
RDG Stereo Compressor Limiter	£250
Eventide 1745A Digital Delay Line with 1in 2 out, up to 600 milliseconds and repeat control	£500
Tannoy Electronic active cross over	£300
Pre Audio 2x10 band graphic EQ. Ex demo	£175
BEL BA40	£300
Clark Teknik 2x11 band graphic EQ with high and low pass filters	£250
Roland Phase shifter	£160
Roland SPV 355 P/V synth	£270
BEL BC3 8TJ 8 track noise reduction unit. 2 available	each £350
Marshall Time Modulator. Model 5002	£600
MM Dual Compressor/Limiter	£150
Allen & Heath feed forward limiter	£90
Audio & Design E900R Band sweep EQ	£150
BEL BF20 Mono Flanger	£120
Audio & Design F760-RS, 2 channel Limiter/ Compressor Stereo linkable	£450
Audio & Design F700 Mono Compressor/ Limiter	£200
BEL BF20 Stereo Flanger	£300
Rebis Stereo 4 Band parametric EQ	£350
DBX 165 Over easy Compressor/Limiter V.G.C.	£350
Sony U-matic Video recorder/player	£300
<b>STEREO MACHINES</b>	
Revox A700 3 1/2/7 1/2/15 4 mic/line inputs with separate level controls. 3 available	each £450
Revox A77 Edit version	£400
Ferrograph Studio B 7 1/2/15 IPS CCLR	£800
<b>SPEAKERS</b>	
Cadac — mini Power House	per pair £450
Tannoy Ardens — Brand new, boxed	per pair £450
Lockwood cabinets (various) fitted with Tannoy's from	per pair £350
Lockwood Academies with ceiling suspension mounts, fitted with HPD's	per pair £400
Full Range of new Tannoy's in stock	
<b>MISCELLANEOUS</b>	
Audio Screens — 6' 6" — Used once only for display purposes	each £95
Fair selection of P.A. Equipment. Details on application.	
2 PYE purpose built video control room consoles	EOffers
Lighting system consisting of: 26x1000 watt par blazers with large control unit, mixing console, all cables, plugs etc., and black scaffold poles & brackets for ceiling mounting.	Complete £1,500

GET YOUR NAME ON OUR MAILING LIST

All Prices Exclude V.A.T.



prone to breaking, and since they are mostly rivetted to the case itself, replacement may be a problem. Two suitcase type accessory cases come from V.F., identical, except one is two inches deeper to take a 6 1/2" snare drum. These have fibre corners with all exposed edges fitted with inverted 'U' shaped metal channel including the two sides of the drum compartment. Three heavy hinges are fitted which arrest the lid when it reaches 90° and holds it there. They have two Cheney locks (or whatever the company is called now) and plastic handles.

They too have a Pak 'n' Roll case which is on plastic wheels, again has all its edges metal-clad, has fibre corners, metal/Portex-type handles on the sides and the usual compartments inside with a removeable stick tray. Nowadays, the company fit two inch wooden battens underneath to take some of the strain, but the main problem with these cases is overload. Drummers simply put too much into them because they are so accommodating — they then become difficult and unwieldy to manoeuvre and this is when they get dropped.

For smaller gigs, I like to use a stands case and a snare drum case instead, which I find much better. I have also been ruthless in the amount of bits and pieces I take in the stands case. I simply have just enough cymbal stands and bits and pieces as well as a small box full of absolute essentials. To make this system work, I have to keep inspecting the kit thoroughly every gig or so. Still it works for me and I have to ask myself, was that broken hi hat/bass drum pedal ever going to get mended while it was in the case anyway?

V.F. make two of these stand cases, one for extra long ones, which easily accommodate a normal drummers' scaffolding.

They told me that they were making guitar cases from ABS and were looking at the possibilities of making drum cases too from this material. It would, of course, be expensive for *them* to tool-up, but could result in cheaper cases for us. Ludwig would appear to have discontinued their super-duper ABS cases because of the price. So there could be an opportunity there for V.F.

## Premier

Premier have been supplying cases from Leicester for donkey's years. Nowadays they are made from a synthetic material and coloured a sort of mahogany/red.

Tom tom cases are available from 12" diameter up to 18", and their bass ones start at this size and continue on up to 26". They are all telescopic (with a top which fits over the bottom), have nylon straps and plastic carrying handles. Of course they make a cymbal case which is large enough to accommodate a 22" cymbal, has three leather straps, a plastic handle and a centre fixing post. Premier too make a Pak 'n' Roll which has two leather straps, two carrying handles, four wheels, compartments for

cymbals, snare drum, stands and pedals and, of course, a stick (and small accessories) tray. They too, make a suitcase-type accessories case which has a hinged lid, a pair of lockable catches and, of course, the very necessary plastic handle.

Premier don't appear to list cases for 6", 8" and 10" tom toms, so presumably one can put these in one of their bongo or timbales cases. By the way, all Premier cases are made from fibre material 0.050" thick.

Where Premier would appear to have the edge on all the other companies, is in the fact that they provide covers for drums. They are available in all the same sizes (except they go up as high as 28"). These weather resistant cases/covers have zips to close them tight around the drum so many more depths *have* to be available. All these bags have carrying handles and are, of course, an alternative way to protect your drums. I wouldn't have thought that in this day and age, a drum bag would have been that much cheaper than a fibre case, but it might just be more convenient for you. Premier also make stick and cymbal bags.

## C.P. Cases

In a future issue, I will be visiting all of the indigenous flightcase manufacturers and talking to them about, among other things, drum protection in heavy duty road and plane work.

One of the biggest flight case makers C.P. also make vulcanised fibre cases in a relatively small (to them) way. They have plans and facilities for cubed cases which I have always considered to be

the ultimate, because, first of all, they stack better. C.P. have also been responsible for by far the best stand case I have ever seen. It is (was) meant to be transported on its thin edge and so it is cut away on its bottom corners and has a large pair of castors fitted there. The case was beautifully made with strengthening pieces everywhere and large fibre corners.

So, once we've bought our cases, is there anything we can do to make them last longer? Well, the easiest way is to pad the cases themselves. Thinnish foam rubber is a very easy way — simply cut it to fit all the inside surfaces (not the sides of the lid) and stick it securely in place. An alternative is to cut up a thick blanket and do exactly the same as with the foam. If you have access to lots of thick felt, this is an excellent protector. With all these methods, it's important not to make the padding too thick. It's better for there to be just a little space around the drum when it's inside — otherwise it simply eats away at the foam as you put it in and out. (Many drummers buy the next size case up to the one they need and then make up the difference with padding). Cases can be waterproofed by painting them inside and out with VARNISH. This will strengthen them to a certain extent and of course be done before you put your padding in. Padding cymbal cases is a more difficult business because there really isn't too much room inside for thick foam. Cymbals and Percussion may have the answer for you with their cymbal pads which is designed to protect by slipping between them in their case. Check them out, they could save you money.

Here's your chance to throw away that old suitcase you've been using and win a brand new stands case to keep all your shiney hardware in. The makers of Le Blonde, Nomad, Vulcanized Fibre and Premier cases have kindly donated a stands case each to the first four readers that can answer these six questions correctly. So get out your pen, and get on the case!

1. Which drummer implied "Drum solos are boring" in our June mag?
2. Which manufacturer, who irrevocably changed the sound and feel of drums, had his 25th anniversary celebrated in our April issue of this year?
3. Which famous American brother is responsible for Sabian cymbals, which were reviewed in our August issue?
4. Which wood shell snare drum reappeared this year in March issue after twelve years absence?
5. Whose centenary did we say in our February issue will be celebrated in 1983?
6. Who said in January, "My first snare was a Ringo Starr one — orange plastic it were."

All entries to be sent to Cases Competition, Grosvenor House, 141-143 Drury Lane, WC2 not later than September 31, 1982.

29 Guildford Street, Luton, Beds. Telephone (0582) 450066

# Don Larking

## Audio Sales

### **NEW EQUIPMENT**

**BEFORE YOU BUY IT,  
COME AND HEAR, SEE AND TRY IT!**

In our new premises, we have the facility to demonstrate all audio equipment in two studio control room environments. We can also demonstrate separate monitor systems for direct comparisons. All our range of new and used outboard equipment can be used on our stock of pre-recorded multi-track tapes.

Microphones can be tested and recorded in a studio environment, put to tape and compared.

Full in house instruction on all equipment supplied, fully trained engineers available for installations, guarantee work and repairs. Daily deliveries to London and Home Counties. Next day deliveries guaranteed by TNT (weekdays).

We are situated 1 mile from M1 motorway for easy access from North and South (45 minutes London, 60 minutes Birmingham).

We are suppliers of the following well known equipment ranges – in some cases we are exclusive U.K. agents.

AKG	LEXICON	GREAT BRITISH SPRING
ALLEN AND HEATH	MASTER ROOM	VALLEY PEOPLE
AMCRON	MXR	MOVEMENT DIGITAL DRUM
ATLANTEX	REBIS	COMPUTERS
AUDIO AND DESIGN	ROLAND	STACK RAK
BEL ELECTRONICS	SECK	EVENTIDE
BELDEN/WHIRLWIND	SOUNDCRAFT MAGNETICS	DYNAMITE
BOSE	SOUNDCRAFT MIXERS	JBL
CONCORD	STUDIOMASTER	MUSIFLEX
DBX	TANNOY	QUAD
DELTALAB	SOUNDTRACS	ROCKWOOL
DOLBY	STUDER	RAINDIRK
DRAWMER	REVOX	SCHROFF
EDITALL	URIE	WEBBER
EMT	NEUMANN	STUDIO REFERENCE TEST TAPES
FOSTEX	BEYER	URSA MAJOR
H & H	TEAC	THE KIT

We also have a wide range of used equipment always in stock.

Write or call for our current list.

***Please note our new address  
at the top of the page***



## Kevin Rowland bares his soul to Adrian Deevoy

KEVIN ROWLAND IS THE personification of dogmatism, or as the modern idiom has it, he rates himself — and with due reason. He has a very successful first album with his band Dexys Midnight Runners, and due to a refusal to speak to the 'hippy press' since this album, he has remained enshrouded in an aura of mystery and maintained a level of intrigue that, until recently, had not fallen on press ears for two long years.

So as Kevin lounged horizontally, attired in the Romany garb that compliments his recent adoption of a Celtic influence, my first question was self-evident.

Why break the silence?

"Simply to promote the record, I feel very strongly about the album, I mean it's taken 18 months to write, rehearse and record and I really want a lot of people to hear it."

The album in question is Kevin Rowland and Dexys Midnight Runners' "Too-Rye-Ay" which is arguably the best album so far this year. It makes you laugh, cry and sing and knocks spots and numerous other dermatological ailments off the bubblegum Pop that is currently insulting the nation's intelligence. The album is a journey from the Dexys soul of yesteryear to Tamla to Folk to Funk to Country and is simply worth £5 of anybody's money.

Kevin Rowland is the mentor, arranger and unashamed leader of Dexys Midnight Runners, although the most interesting facets of the man's character come through in his writing and delivery.

"The lyrics are just feelings basically, they just sort of come out in bits and pieces... I put a lot of them down on small tape recorders as they come to me, I carry around a portable thing and sing bits of tunes or lyrics. Actually a lot of them come when I'm lying in bed, you know, just about to go to sleep and a tune starts running around your mind and you've got to jump up and get it down before you forget it.

"There's not always a message or anything like that, I try to communicate in feelings and atmospheres more than literary things. I like to think that the lyrics can stand up on their own, I like the idea of them being read visually apart from the music. We present them in a slightly different form on the album sleeve so's as they're easier to read."

Kevin has now established an inimitable vocal style that technically leaves a lot to be desired but conveys so much passion that the technical

deficiencies can be promptly forgotten as one gets involved in the emotional vocal improvisation that has now become Kevin's trademark.

"Well I must admit I studied it, I mean I did from the word go. I thought, 'right, I will have an unusual vocal style'. I sat down and thought that all the greats have had an unusual vocal style, you know even people like Brian Ferry or Frank Sinatra. So I sat there and tried to develop an unusual style, a different way to sing. So I went "Oh ow woh eh ow" (warbled in true Rowland style) to start with, and then I started putting that into the lyrics. At first it sounded very false, but it slowly became more natural and now it's become totally natural."

You don't seem to have an awful lot of trouble reaching the soprano notes.

"Don't I? Oh. You know I don't really

know a lot about the technicalities of singing, actually I was thinking of having singing lessons."

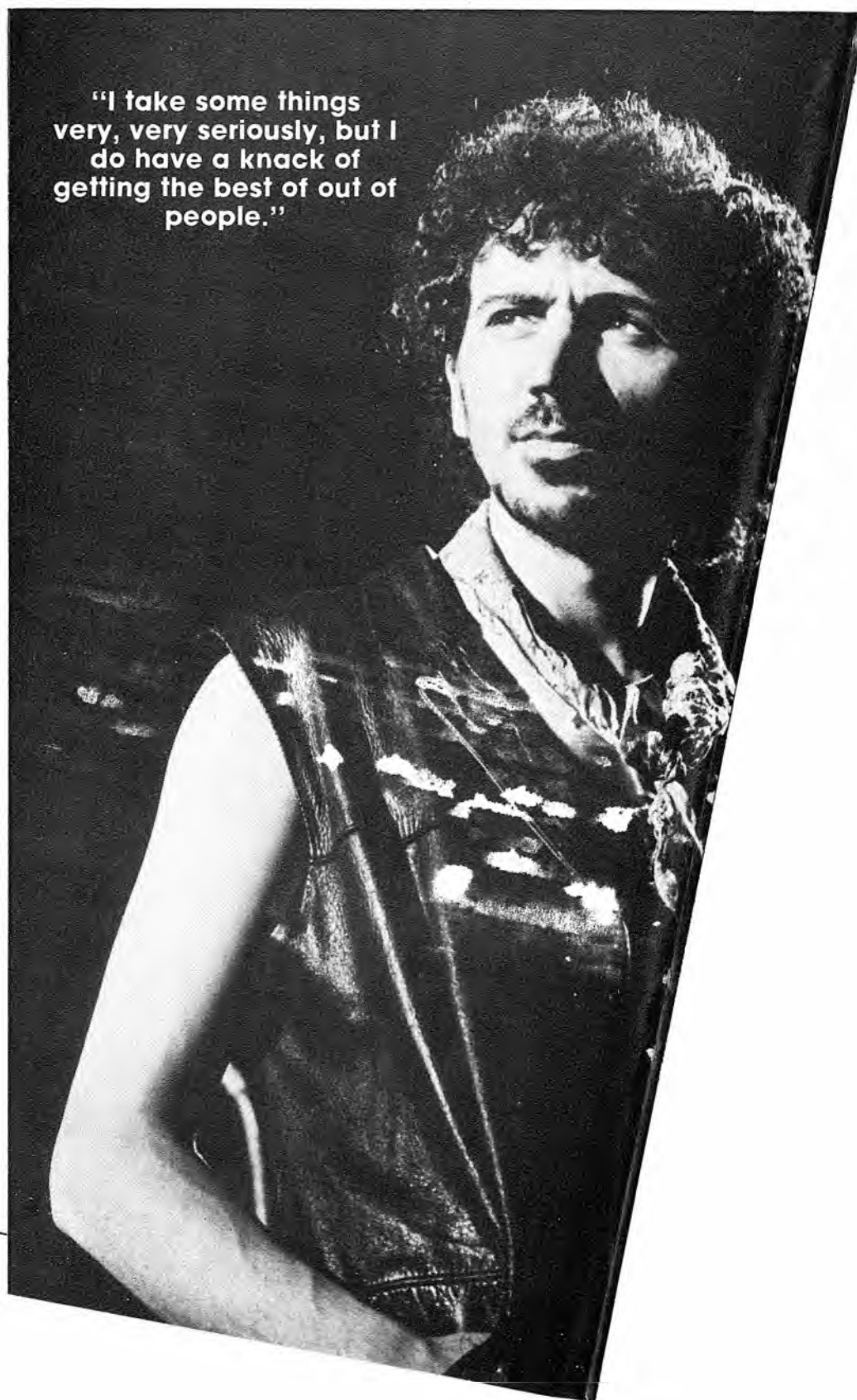
Wouldn't it cramp your style?


"It wouldn't no. I mean, just for the breathing exercises and things... it wouldn't hurt anyway."

How do you manage to muster the sort of emotion on your records in the clinical surround of a studio?

"Well I don't think it *is* clinical. We recorded that LP in that horrible Genetic studio where they do all the Human League stuff, which isn't exactly my cup of tea. God knows why the producer wanted to go there, I mean we never use any sort of synthesiser or anything like that. But the key to the LP is the fact that we spent 18 months writing

"I take some things very, very seriously, but I do have a knack of getting the best of out of people."





and rehearsing it, rearranging it and getting it just right, so when we got into the studio there was no question of me remembering what lyrics to sing or the guitarist remembering what chords to play. It was more a case of just arranging it. We didn't let the studio take over, we put our own atmosphere into it because all we had to concentrate on was putting feeling into it. We didn't just stand there and play, we were dancing and creating a feel."

How did you do the vocals?

"First of all we do everything five and I sing a guide vocal and then I replace them all afterwards. Then I do the vocal track or drop in the odd line on my own. We usually get the producer out of the room. I don't like the idea of people sitting there watching you — it's like a panel — you can't get feeling into it when one guy is saying 'Well I didn't like that' or 'Wow that was great', I mean it just doesn't work."

Kevin has avoided the redundant vocalist syndrome and can be seen by the mixing desk whilst the rest of the band lay down the overdubs. He is credited with production along with the inseparable duo, Clive Langer and Alan Winstanley on "Too-Ry-Aye" — how much of a say did he have in the production?

"Well I'm arranging all the time and when the band are doing overdubs I'm in the control room. The thing is, just because a producer is a very good producer doesn't necessarily mean that they totally understand what you're trying to get over. I don't think that he should have the final say. For me his ideas carry about as much weight as the members of the group, and they should be treated as such."

So do you see the producer as working under you?

"No, no not under me, but we can oversee the project and therefore we should have the final say. Look, it's my fucken LP, you know, and I spent nearly two years on those songs so why should I let him decide on a whim? I mean I know those songs inside out, so why should I let him chop them about as he chooses? A producer is there to get the best performance out of you and hopefully change things for the better — improve them. But if his ideas aren't as good as mine then they don't get used... 'cos it's my career that's on the line. He can go off and produce another album but it's my reputation that's at stake."

Due to the merger of Folk/Celtic music in the shape of banjos and fiddles, and the soul inspired brass that Kevin has retained for the atmosphere only brass can create, a heavy rumour evolved that Kev had 'discovered' Van Morrison, and then to cap it all Kevin

recorded an excellent cover of *Jackie Wilson Said*... on "Too-Rye-Ay". So just how strong is the Van Morrison connection?

"He's only an influence in as much as Celtic music is... I hadn't even thought of *Jackie Wilson Said*... as a tribute. I discovered Van Morrison about two years ago and it was like discovering an older brother. I hadn't heard anything like it before and there were incredible similarities — the way he uses famous people as reference points in his songs and just his approach to song writing in general. There are a lot of similarities, the man has a lot of feel. Anyway I heard one of his albums, *The Common One* I think it was, and thought it was incredible, but that album only sold 12,000 copies. I thought if ever we get big then maybe that would help in a minor way to help sell Van Morrison records to people."

The sincere expression in Kevin's eyes removes any notion of pretence from his words that can, when appearing in plain black and white, look a little rehearsed. Similarly one could be forgiven for believing that Kevin's ideals are flexible. But regardless of the several changes of image Dexys have gone through, Kevin has remained true to his original plan.

"Last year when we were wearing all the sports gear and the pony tails that was right for the time, but we were still putting across the same feelings and it just happens that this year we're feeling Too-Rye-Ay, and everything related to that, and although it's changed musically the desire to inspire people into doing what they really want to do is still there."

Talking of musical change, you've certainly been through a few musicians in the past two years.

"Yeah, the brass section have left recently. They still play with us but on a session basis. But to keep it practical on a financial basis we have to keep the band's nucleus small... Big Jim (Patterson, trombone) left recently to get married, but Jim had stuck with me for three or four years — an incredibly long time, and a lot of the time when he was with me we had no money. It was very insecure."

Are you difficult to work with?

"Who knows? (laughs). I'd say no but we work bloody hard. I take some things very, very seriously but I do have a knack of getting the best out of people. Then they go off and form their own groups (laughs)."

Is that because you're intolerable?

"Who knows? (laughs). I sometimes think I'm starting a school for musicians, I really do."

Doesn't that worry you?

"No I never ask them to leave... I'm not saying that musicians are ten a penny, admittedly the first few people were my fault, but we work very, very hard and I think that does contribute a lot, and that's not to mention the financial pressure."

I still think that you're treating your musicians as secondary to yourself.

"Yeah, yeah I'm afraid I do. I believe

in the individual, I must admit, but 80 per cent of the ideas come from me and any other ideas are filtered through me and projected through me. I'm very definitely the leader. I believe in musicians if they can convey a feel but they're not easy to come by, we tried some session musicians for the singles in between the albums but it just didn't work out."

It is very easy to slag Kevin Rowland because if you chose to oppose him you'd have a nation of people who are afraid to display their emotions backing you. But here is a man who is using his first love — music — to convey his emotions and who hasn't fallen foul to any of the Rock'n'Roll cop outs.

"I fucken believe in every word I say, you see I don't write songs to impress people. I leave nothing unturned. Writing a song for me is almost like an exorcism, I get the feelings out of myself, every embarrassing little detail." Is the success that this album is going to achieve going to change Kevin Rowland?

"I'll always change, always. We're committed to change. I want Dexys Midnight Runners to be an ever powerful, ever changing, beautiful, positive challenging force."

You get the impression that Kevin Rowland isn't pissing in the wind or if he is, it certainly isn't going on his dungarees.

**Adrian Deevoy**



# REW PROFESSIONAL AUDIO

**At last, a fully compatible Package System—the facilities you need—at a price you can't afford to miss**



**£959**  
inc VAT

We commissioned a leading mixer manufacturer to build a desk to our own design and specification for the discerning and adventurous multitrack recordist. Among other facilities, it includes variable cue and aux send, 4 independent outputs, separate monitor mix and 4 VU meters.

In conjunction with the famous Teac A3440 4 channel tape deck, renowned world-wide for its outstanding performance and reliability, we believe that this

exclusive combination offers without doubt the finest 4-track value ever.

Multitrack by Mail Order — No Problem!  
Door to door delivery extra £8.00 (U.K. only)

Send a cheque or phone through your Credit Card No. 

**REW Professional Audio**  
**114/116 Charing Cross Road London WC2.**  
**Telephone: 01-836 2372/7851**

# COMPANY PROFILE

## THE STAGE AND LIGHTING EFFECTS COMPANY

THE STAGE AND LIGHTING EFFECTS Company started life as Cerebrum (now one of three sister companies within the group) which burst upon an unsuspecting music scene in 1969 with no capital and lighting effects that had more to do with ingenuity than technology.

M.D. John Lethbridge: "We were into Underground music, we made the first light show out of a converted slide projector, a few bottles of ink, a strobe made out of a cardboard disc tied to a food mixer..." Not exactly the big time, but it was the foundation for a very bright future. Today, their modest frontage opposite Berrylands Railway Station (Hampton Court line from Waterloo) conceals a business with ¾ million pound turnover — 60% of it in export sales — and a range of lighting for sale and hire whose total output wattage equals that of a small suburb.

John Lethbridge again: "Our expansion in the area of band lighting probably owes most to the fact that we had our basic grounding actually working with bands. The majority of companies who make lighting equipment have management with an electronics background — and perhaps disco. They don't appreciate the problems of the band who come to a venue for the first time, and there's a big pillar right in the middle of the stage, the seating is cramped and the equipment's getting thrown about all over the place by roadies..."

Accordingly, Cerebrum and its sister companies Playlight (hire) and Specialist Electrical Services (installations) are the people to visit if you want advice on *practical* lighting before you commit part of your hard-earned budget to illumination.

John and his sales director, Colin Whittaker, often find themselves selling bands down market (which makes a change!). The reason is practicalities. They refuse to sell a rig that's unsuitable for the customer, and the most common kind of unsuitable choice is a rig that draws more power than is available at the average venue. If you go to Cerebrum with lights in mind and a grand or so in your pocket you'll find yourself subjected to a lengthy interrogation on the act you're putting on and the venues you're working. If there's any doubt in their minds they would probably recommend a system that could work on the average ring-main — perhaps using 24 lanterns divided into four floods (Red, Blue, Green and perhaps Mauve) and enough spots to give variety and excitement when and where required. But they always suggest an expandable system. "There are too many 'Micky Mouse' packages around."

Having said that, if you're ready for a

light-show in the Blitz-krieg league — the stuff is all available ex-stock and probably from the manufacturer of your choice. The advice is available too — which is important because this has to do with cost-efficiency.

The ability to give service as well as choice has enabled Cerebrum and its associates to maintain a more or less constant growth over that last decade. The psychedelic effects with which it all started gave place to the mega-bands who vied with each other in producing light shows and did much to popularise the new medium. In the middle seventies the punk movement led to a slackening of interest in elaborate coloured lights. "They preferred plain white" John recalls "We used to sent rigs out for hire and put free gels in them just as a service, and the lanterns used to come back with the gels taken out and covered in spit..."

Whether the spit was intended as a comment on the usefulness of gels or just indicative of the amount flying around the stage isn't clear: there certainly was a period during which saliva was a more important ingredient of a stage act than lighting (*Bliss was it in that Dawn to be Alive — Ed.*) However the disco boom did much to replenish the Cerebrum coffers until the New Wave brought with it a new light wave, on the crest of which the company is still riding.

With the changing phases of interest in light, the technology has also changed. Food mixers are definitely out. The faithful PAR 64 and PAR 56 lanterns are still par for the course and comprise the mainstay of Stage and Lighting Effects' Pro rigs — they have experimented with and been disappointed by the various low voltage systems on the market. As sole world distributors for Powerdrive stands they offer a rugged and well-tried system of light scaffolds that can be adapted to any style of rig. The real innovations come in the field of control systems.

Cerebrum management are often

(perhaps more often than not) called in at design stage by manufacturers of lighting equipment — they have practical knowledge which is an essential part of successful R&D. They therefore have every reason to be confident in the products they stock, and have a backup service that reflects this. Among basic systems they find Pulsar offer some sound products: we were shown a combination of 3-fader remote control and dimmer that forms a starter pack which you can 'slave up' with a larger system when required. The Pulsar stage and rock desks are useful units, but figuring prominently in Cerebrum's permanently set up rigs are EFS/Celco products for which the company also has sole world distribution. We don't propose to describe the full potential of these micro-computer controlled desks here, but suffice it to say programmability gives total creative control of up to 100 different scenes or chase programmes. A detailed assessment appears in *IM&RW*, April 1982. With over 1000 lines to choose from at Cerebrum, quite apart from the hire side which will do anything from renting you a couple of extra lanterns to putting on the lights for a major venue (they did the Pope's UK tour earlier this year), it's difficult to single out individual products. However, we'll try in the future to tell readers more of one new line for which this company has worldwide rights: the Starblazer Autoscan comprised eight PAR 64s with tilt and swivel functions pre-programmed via a joystick on a control box. Precise movements of multiple lights — at the touch of the button.

Cerebrum have a way of 'adopting' innovative lines like this and their product range reflects it. It also reflects everything else in the lighting market. Musicians who wish to see more are welcome at Cerebrum not only on weekdays but also Saturdays and evenings by appointment. Phone 390-0051 for details.



The Stage and Lighting Effects Company's display room



# The PRICE BUSTER!!

**Tim Gentle music**  
Dare you go anywhere else?

# Gibson Guitars

## for LESS THAN 1/2 r.r.p.!

A Tim Gentle Music Bulk Purchase Breakthrough! **SEE OPPOSITE PAGE**

### OTHER GREAT SUMMER BARGAINS

#### GUITARS

	rrp	TG price
<b>IBANEZ GUITARS AND BASSES. lots of discount.</b>		
IBANEZ AR50 fantastic value	261.00	208.00
IBANEZ AR100 tiger striped	350.00	280.00
IBANEZ AS100 335 type semi	381.00	305.00
IBANEZ ST50 humbuckers	195.00	150.00
IBANEZ PF100 left handed	250.00	199.00
IBANEZ PS10 Paul Stanley	473.00	425.00
IBANEZ Blazer BL350 guitar	209.00	167.00
IBANEZ Blazer BL400 guitar	217.00	173.00
IBANEZ Blazer BL500 guitar	242.00	193.00
IBANEZ Blazer BL550 guitar	272.00	217.00
IBANEZ Blazer BL300 guitar	184.00	147.00
IBANEZ Blazer BL700 basses	195.00	156.00
IBANEZ Blazer BL800 basses	225.00	180.00
IBANEZ Blazer BL450 candy red	247.00	197.00
IBANEZ Blazer BL470 sky blue	247.00	197.00
IBANEZ Roadster bass RS924	317.00	253.00
IBANEZ Musician bass MC924	482.00	385.00
IBANEZ George Benson GB10	662.00	529.00
IBANEZ George Benson GB20	712.00	640.00

All other Ibanez guitars at discount prices.  
Ring now for a quote.

#### OVATION GREAT DISCOUNTS

	rrp	TG price
OVATION Matrix acoustic	249.00	199.00
OVATION Matrix electric	325.00	260.00
OVATION Matrix 12 string	359.00	287.00
OVATION Matrix acoustic LH	274.00	219.00
OVATION Customor balladeer	345.00	275.00
OVATION Custom balladeer electric	425.00	340.00
OVATION Glen Campbell 6 string	405.00	324.00
OVATION Glen Campbell 6 string electric	525.00	420.00
OVATION Glen Campbell 12 string	520.00	416.00
OVATION Glen Campbell 12 string electric	625.00	499.00
OVATION Electric Legend	525.00	420.00
OVATION Electric stereo classic	595.00	476.00
OVATION Electric Folklore wide neck	499.00	399.00
OVATION hard shell cases	90.00	73.00
OVATION soft shell cases	40.00	30.00

All Ovations available - ring for quote

#### AMPLIFIERS AND CABINETS

#### PEAVEY, POWERHOUSE PRICES

	rrp	TG price
PEAVEY Decade 10 watts 1 x 8	91.00	76.00
PEAVEY Backstage 20 watts 1 x 10	144.00	119.00
PEAVEY Studio pro 20 watts 1 x 12	182.00	152.00
PEAVEY Bandit 50 watts 1 x 12	265.00	220.00
PEAVEY Special 120 watts 1 x 12	316.00	262.00
PEAVEY Renown 2 x 12 160 watts	396.00	329.00
PEAVEY Deuce 212VT	488.00	405.00
PEAVEY Deuce 212VT Black widow speakers	569.00	472.00
PEAVEY Session 500 115BW	661.00	549.00
PEAVEY TKO bass combo 50 watts 112	215.00	179.00
PEAVEY TNT Bass combo 50 watts 115	267.00	221.00
PEAVEY Bass combo 115 150 watts	443.00	367.00
PEAVEY Century 100 watt mk III head	213.00	176.00
PEAVEY Centurian 130 watt mk III head	310.00	257.00
PEAVEY Standard 130 watt mk III head	310.00	257.00
PEAVEY Bass head mk III	425.00	352.00
PEAVEY Musician mk III head	485.00	403.00
PEAVEY 115 speaker cab	166.00	138.00
PEAVEY 4 x 12 cabs	330.00	275.00
PEAVEY 2 x 15 cab	263.00	218.00
PEAVEY 2 x 15 cab Black widow speakers	379.00	315.00

	rrp	TG price
PEAVEY Renown 115 BW	416.00	346.00
PEAVEY Classic 212 VTX Scorpion speakers	414.00	343.00
PEAVEY MX 112 BW VTX Black Widow speaker	488.00	405.00
PEAVEY Heritage 212 VTX Scorpion speakers	531.00	440.00
PEAVEY Heritage 212 BW VTX Black Widow speakers	618.00	513.00
PEAVEY Project IV Tri-amp system	497.00	412.00
PEAVEY Tri-flex speaker system	531.00	441.00

(All Peavey gear available at similar discount price. Ring for a quote.)

#### HH AMPLIFICATION

	rrp	TG price
HH MA 100 mk 111 120 watt	278.00	235.00
HH S130 slaves Mk III	171.00	145.00
HH S130 slaves 100 watt	158.00	125.00
HH SM200 power mixer	668.00	435.00
HH Pro60 speakers and horn, each	153.00	130.00
HH Pro100 speakers and horn, each	201.00	170.00
HH Pro150 speakers and horn, each	229.00	195.00
HH Pro200 speakers and horn, each	258.00	227.00
HH Tripod stand for speakers, each	45.00	38.00
HH Unit bass 111 200 watts	186.00	158.00
HH Unity radial 111	201.00	170.00
HH Monitor 80	262.00	222.00
HH Monitor extension, 80 watt	136.00	115.00
HH Studio 30 combo	199.00	178.00
HH Studio 60 combo	233.00	209.00
HH Studio 100 combo	239.00	209.00
HH Studio 60 bass combo	217.00	195.00
HH Studio 60 bass extension	71.00	64.00
HH Studio monitor 30 extension	87.00	78.00
HH Studio monitor 60 extension	96.00	86.00
HH Studio monitor 60 bass extension	24.00	22.00
HH Studio footswitch	173.00	147.00
HH Micro 30 combo	330.00	280.00
HH Performer Lead head 150 watt	277.00	235.00
HH Performer 402 cabinet 4 x 12	175.00	157.00
HH MA 80	477.00	405.00
HH Performer 212 combo	551.00	468.00
HH Performer 410 combo	397.00	337.00
HH Performer super sixty	588.00	499.00
HH Performer power baby combo 150 watt	143.00	121.00
HH Performer 21st century module	400.00	340.00
HH Performer bass machine head	304.00	258.00
HH Performer bass baby head	278.00	236.00

#### TIM GENTLE MUSIC SPEAKER CABINETS

	rrp	TG price
(with HH speakers)		
TGM 1 x 12 80 watt monitor	81.00	73.00
TGM 1 x 12 50 watt monitor cab	76.50	69.00
TGM 1 x 12 100 watt monitor cabs	85.00	78.00
TGM 2 x 12 PA cabs 200 watts pair	199.00	170.00
TGM 4 x 12 lead and bass cabs 400 watts	213.00	191.00
TGM 1 x 12 PA cabs 200 watts + horns	147.00	133.00
TGM 1 x 12 PA cabs 200 watts + horns	164.00	147.00
TGM 1 x 12 PA cabs 400 watts + horns	218.00	196.00
TGM 2 x 12 PA cabs 400 watts pair	238.00	214.00
TGM 2 x 15 cabs 200 watts	189.00	152.00
TGM 2 x 15 cabs 400 watts	243.00	218.00
TGM 1 x 15 cabs 100 watts	115.00	103.00
TGM 1 x 15 cabs 200 watts	152.00	136.00

All fully guaranteed for one year.  
Cabinets are made by leading cabinet manufacturers and assembled in our own workshop. We save you money by cutting out the middleman.

#### EFFECTS PEDALS AND ACCESSORIES

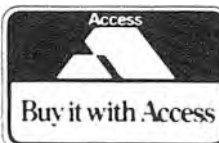
	rrp	TG price
<b>MORLEY PEDALS. The best 30% off.</b>		
MORLEY Volume Vol	80.00	56.00
MORLEY Volume boost VBO	85.00	59.00
MORLEY PWO Power wah	90.00	63.00
MORLEY Pro panner PVL	96.00	66.00
MORLEY Stereo volume SVO	95.00	66.00
MORLEY Wah volume WVU	100.00	70.00
MORLEY Power wah boost PWB	100.00	70.00
MORLEY Power wah fuzz PWF	110.00	77.00
MORLEY Automatic wah PWA	110.00	77.00
MORLEY Pro phazer PFA	125.00	88.00
MORLEY Volume phazer PVF	145.00	101.00
MORLEY Pro flanger PFL	150.00	105.00
MORLEY Rotating wah RWV	180.00	126.00
MORLEY Electrostatic delay EDL	200.00	140.00
MORLEY Echo volume EVO-1	280.00	196.00
MORLEY Selector effect SEL	150.00	105.00
MORLEY Volume compressor VCO	110.00	77.00
MORLEY Big foot 50watt amp pedal BPA	175.00	122.00
MORLEY Chorus flanger CFL	175.00	122.00
MORLEY Pik a Wah PKW	140.00	98.00
MORLEY Electro pik attack ACV	120.00	84.00

#### HH SPEAKER CHASSIS. THE BEST PRICES

	rrp	TG price
HH 10G 10 inch 50 watt also bass & PA	25.00	22.50
HH PL50 watt 12 inch guitar & bass	27.89	24.00
HH PL80 watt 12 inch guitar & bass	32.53	28.00
HH PL100 watt 12 inch guitar & bass	34.66	30.00
HH DC50 watt 12 inch dual cone PA & voice	28.78	24.50
HH DC80 watt 12 inch dual cone PA & voice	33.60	29.00
HH DC100 watt 12 inch dual cone PA & voice	38.32	33.00
HH B15 inch 100 watt bass speaker	41.17	35.00
HH Pro 1200G 12 inch 200 watt guitar	71.00	60.00
HH Pro 1200E 12 inch 200 watt all purpose	71.00	60.00
HH Pro 1200B 12 inch 200 watt bass	71.00	60.00
HH Pro 1500G 15 inch 200 watt guitar	84.31	72.00
HH Pro 1500E 15 inch 200 watt all purpose	84.31	72.00
HH Pro 1500B 15 inch 200 watt bass	84.31	72.00
HH HF200 high frequency built horn	45.98	39.00
HH CD400 compression horn driver	57.48	49.00
HH RH450 radial horn flare	59.35	50.00
HH HPN 3500 cross over	14.35	12.50
HH HPN 1300 cross over	15.32	13.00

#### CASIO ELECTRONIC KEYBOARDS

	rrp	TG price
CASIO VL-1 VL-tone	39.95	35.95
CASIO MT31	79.00	69.00
CASIO MT40	125.00	99.00
CASIO CT101	255.00	195.00
CASIO CT202	325.00	275.00
CASIO CT403	325.00	275.00
CASIO CT601	455.00	395.00
CASIO CT701	555.00	495.00



# The PRICE



# BUSTER!!

Does you go anywhere else?



### LES PAUL CUSTOM

Solid mahogany body with carved maple top. Single cutaway. Adjustable gold plated Tune-o-Matic bridge with adjustable gold plated stop bar tailpiece. Black pickguard with white revealed edge. Two gold plated Gibson Humbucking pickups with individual tone and volume controls. Three position toggle switch to select either or both pickups. Maple neck with ebony fingerboard and pearl block inlays. Bound peghead and fingerboard. De luxe gold plated individual machine heads. 22 frets. 24 1/2" scale. (COLOURS: Cherry, Sunburst, Wine Red)

### LES PAUL STANDARD

Solid Mahogany body with carved maple top. Single cutaway. Cream coloured body binding. Adjustable chrome plated Tune-o-Matic bridge with chrome plated stop bar tailpiece. Cream scratchplate. Two Humbucking pickups in cream surrounds. Individual volume and tone controls with 3 position toggle switch to select either or both pickups. 'Pos. Lock' strap button. Maple neck with rosewood fingerboard. Chrome plated individual machine heads. Gibson Truss rod with distinctive cover. Scale length 24 1/2" 22 frets (COLOURS: Cherry, Sunburst, Wine Red)

### THE LES PAUL DE LUXE

Solid mahogany body with carved maple top. Top bound with cream binding. Adjustable Tune-o-Matic bridge with chrome plated stop bar tailpiece. Two small size Gibson Humbucking units with individual volume and tone controls. Three position toggle switch for pickup selection. 3 piece solid maple neck. Bound rosewood fingerboard with de luxe inlays. 22 frets. 24 1/2" scale. (COLOURS: Gold, Wine Red)

### S.G. FIREBRAND

Contoured solid mahogany construction. Chrome plated adjustable Tune-o-Matic bridge with chrome plated stop bar tailpiece. One exposed front humbucking pickup coupled with an exposed Super hot 'Velvet Brick' super humbuck pickup. Gibson branded head. Mahogany neck with ebony fingerboard and dot inlays. (COLOURS: Natural Mahogany)

### S. G. STANDARD

Contoured solid mahogany construction with classic double cutaway design. Adjustable chrome plated Tune-o-Matic bridge with chrome stop bar tailpiece. Two chrome plated super Humbucking pickups with individual volume and tone controls. Mahogany neck with bound rosewood fingerboard. 22 frets. 24 1/2" scale. (COLOURS: Cherry Red, Walnut)

### VICTORY STANDARD BASS

Unique asymmetrical body design contoured for optimum balance and comfort. Hard rock maple body and neck for stability and sustain. Series VIII-B patented Gibson Humbucking pickups with extended frequency response. Mini-toggle series/parallel switch for two distinct tonalities. Gibson TR1-4 chrome dialed bridge to permit adjustment of intonation, action height and string spacing. Master volume and tone controls. Rosewood fingerboard with offset position pots. Oversized Gibson truss rod for positive adjustment reinforced by two steel strips on either side. Elliptical neck contour. High and narrow Gibson frets for precise intonation. 24 frets. 34" scale. Also available in fretless version. (COLOURS: Silverburst, Candy Apple Red)

### VICTORY MV-2

Sculptured asymmetrical designed rock maple body. New design chrome plated Top adjust Tune-o-Matic bridge with interchangeable nylon or brass inserts. Chrome plated stop bar tailpiece. Black integrated finger rest with black/white revealed edge. One 'Velvet Brick' high output pickup in finger board position, one Special design magnetron loaded humbucking pickup in bridge position. Master volume and tone controls. 3 position 'plate' pickup selector for either or both pickups. Got tap switch for Humbucking or single coil selection. Laminated rock maple neck with rosewood fingerboard. Offset pearl position pots. De luxe individual chrome plated machine heads. 22 frets. 24 1/2" scale. (COLOURS: Antique Fireburst, Candy Apple Red)

### SONEX 180 DE LUXE (INC. CASE)

Multiphon c. body construction (comprising a Sandwich of 'Resonwood' surrounding an inner maple tone wood core). The core provides harmonic response while the high density of the Resonwood gives remarkable sustain. Two high output Humbucking exposed coil pickups. Three position pickup selector switch. Adjustable Tune-o-Matic of oge with stop bar tail piece. Rosewood fingerboard with dot inlays. 24 1/2" scale length. (COLOURS: Ebony)

CASES: £35 EXTRA IF ORDERED WITH GUITAR (£49 IF ORDERED SEPARATELY)

POST & PACKING £5 PER GUITAR. AVAILABILITY: OFFER OPEN WHILE STOCKS LAST.

**TIM GENTLE MUSIC 1420 LONDON ROAD, LEIGH- ON-SEA, ESSEX, ENGLAND. TEL (0702) 72926**

	<b>LES PAUL CUSTOM</b> RRP TO PRICE £825 £399
	<b>LES PAUL STANDARD</b> £739 £375
	<b>THE LES PAUL DE LUXE</b> £725 £395
	<b>S.G. FIREBRAND</b> £399 £275
	<b>S. G. STANDARD</b> £619 £315
	<b>VICTORY STANDARD BASS</b> £633 £329
	<b>VICTORY MV-2</b> £649 £329
	<b>SONEX 180 DE LUXE (INC. CASE)</b> £349 £174

for LESS THAN

# 1/2 r.r.p.!

- All Guitars Covered by full U.K. Warranty!
- Pre-Delivery Inspected by Peter Cook!

Please send me \_\_\_\_\_

I enclose a cheque/PO/MO/wish my Access/Barclaycard Account to be debited (delete as appropriate) for/with £ \_\_\_\_\_ (inc. p & p)

Access/Barclaycard No:

Name & Address \_\_\_\_\_ Tel. No. \_\_\_\_\_

Signature \_\_\_\_\_

No deposit credit available. Send SAE for current price list of special offers/secondhand gear.  
All prices inc. VAT.



**LINCOLN THOMPSON DOESN'T FIND** London a very agreeable spot on this planet. He's used to the rural, crystalline sky tranquility of the Caribbean and is anguished at having to continually readjust his karma to suit the petulant British climate.

Winter in a council flat in North London was bleak and with the warm weather the levels of carbon monoxide seems to increase. He'd rather inhale the scent of a Jamaican forest than the lead of rush hour Holborn on a particularly stuffy Friday night.

In times gone by, with the media clout of a major record company taking care of business for him in Europe, he could almost dismiss the territories where his records were selling and concentrate upon writing songs, fuelled by the Caribbean sunshine. He would pop into London for whistle-stop promotion visits and pack in a couple of concerts to boot — if we were lucky. But 14 days were about his maximum and if his business wasn't sorted out within that deadline he'd be off home before you say Prince Lincoln Thompson, protagonist of the marvelous Royal Rasses band.

Prince Lincoln Thompson makes exceptionally good Reggae music, you may even have heard some of his most definitive recordings in the mid-Seventies. Songs like *Humanity (Love The Way It Should Be)*, *San-Salvador* and *Unconventional People* are

classics, distinctive due to Thompson's multi-octave falsetto voice, the beauty of their melodies and the galloping rhythm that is the mark of any Royal Rasses record.

And more importantly Thompson does have a purpose which he readily divulged, even in this airless Holborn office: "The Royal Rasses music is for the moral upliftment of all humanity — that has been my concept from early time to this time. My songs will never sing of fantasies, neither of dreams. I deal with base realities."

There is a subtle ease inherent in his music that is manifest in his conversation that makes him a pleasure to talk with. His speech is slow, unlike his music, and his answers must always wait for a meditative pause.

He calls his music "inter-reg" which he says is "different. Different for the fact that the whole atmosphere of the music is different. Like when another artist goes into the studio using even the same musicians who play with I, the feel that is laid on my music is completely different..." In the early Seventies, hoping to hustle some action

for his music with the Jamaican Broadcasting Corporation, he introduced himself to a disc jockey by the name of Errol Thompson. He continues.

"I just got the vibes that I should check for him and see what he could do for me in terms of getting radio play for my records.

"It was from Errol that I got the idea of inter-reg. Errol is a youth who grew up in the States and he likes this American disco beat... he says it's the hit beat. I don't know why but he loves it. Straight 4/4 drumming. I myself was getting aware of music in general, throughout the world and I was hearin' certain rumours about Reggae not appealing to certain people and I wondered to myself why?

"I came up with this conclusion that every country in the world must have a type of beat that it's accustomed to, so in order to appeal to those people you'd really have to capture their beats and combine it to yours — in order to make the music more far reaching. And that's how inter-reg came about."

Prince Lincoln Thompson grew up in a shanty town in West Kingston. At school his predilection for sporting red socks gave rise to the nickname that has stuck with him to this day. 'Socks', pronounced Sax in Jamaican patois.

It was with school friends that he

*Lincoln Thompson — the man who recorded Smiling Faces with Joe Jackson*



formed his first vocal group, The Tartans. They cut the Ska flavoured *Dance All Night* for producer Duke Reid, that was issued on Federal Records in 1968. The group had further stabs at the charts with producer Ken Lack who was working with two legendary bands, The Clarendonians and The Heptones. However with the rise of those outfits and the likes of toaster U-Roy and singer Dennis Brown dominating the Jamaican Reggae scene The Tartans fell into obscurity and finally disbanded.

Thompson had always been the driving force. His songs and his voice were so central to The Tartans, that he decided to press on alone. His next stop was one that 90 percent of all Reggae musicians make, to producer Clement Coxson and the Hit Factory, Studio One. Dodd's laissez faire attitude to young aspiring talents meant that only two tracks, *Live Up To Your Name* and *Experience* (a re-recorded version was subsequently chosen as the title for the second *Rasses* album) were ever released. Thompson is particularly sad that *When Will I Make My Mama Proud* is still gathering dust in the Studio One vaults.

Most Reggae artists will say that they left Coxson because of unfair treatment, often a stipendiary dispute. Thompson refuses to hear such grudges. He is ambitious and always looks to the future. In 1974, two years after departing from Studio One, he formed The Royal Rasses with Cedric Myton, Keith 'Cap' Peterkin and Johnny Kool.

It was as a vehicle for his soulful singing that he formed the group. After all, "me used to listen to all kinds of music man from Nat King Cole, Solomon Burke, Ben E. King, Brook Benton, Dinah Washington, even Tom Jones, Engelbert Humperdinck, all of them singers there. Tom Jones mostly. That man me ah usually listen to you know 'cos me just like 'im range.

"As a youth I really know the songs very well. Like if you should just hum a song I could say that's, you know that's who the singer is or which song it is. But like from the Seventies coming up since I hardly listen to any music from when I start composing my own music. You know I've like never take up an American artist's record and played it on the stereo like and listened to the beat or the instrumentation and tried to play something similar.

"I've never done that. Listen to another man's record and tried to play something similar. All the music that I play is all my own — inspiration from myself."

All the early Royal Rasses records were released in Jamaica on Thompson's own Godsent label. Towards the end of the decade, with numerous British record companies seeking to cut themselves a slice of the Reggae action, Mo 'Mojo' Claridge signed the group to his Ballistic label, distributed in the UK by United Artists.

All of those fine early singles were then re-mixed and put together on the



"All the music that I play is all my own".

*Humanity* album, issued in 1979. The following year, with Royal Rasses fever running high, Claridge released a second album *Experience*, again to widespread critical acclaim.

Sales of both sets were poor by United Artists standards. For a start many Reggae buyers already had the tracks on *Humanity* in their original singles livery and had no use for an album. Secondly, turning a white, predominantly Rock audience, on to Reggae or inter-reg is a slow arduous process.

Perhaps in an attempt to redress the balance, Thompson agreed to embark upon a venture that at first sight threatened to alienate him from the Roots Reggae audience that put him on the map. It was suggested that he should come to London to record part of this third album with The Joe Jackson Band. In 1980 Joe Jackson was big news and his own version of Jimmy Cliff's *The Harder They Come* illustrated his fondness for Reggae.

It was the next step for inter-reg and Thompson obliged. The subsequent *Natural Wild* collection was released later that same year. The album contains many of Thompson's finest songs, yet perhaps due to pre-release publicity it failed to ignite his simmering audience.

To this day Thompson remains non-plussed: "I always think *Natural Wild* was a beautiful album. It has some beautiful songs on it, beautifully played, but there and then again it's just a different feel... it's like a painter who uses a brush. At times he goes to paint a picture and there's different coloured paints and he didn't premeditate the different shades of paint which he's gonna make the picture with. But as he's painting the picture he just gets like the idea as to which shade to put in next — which one to put in after.

"I just went in with my mind open, to play some music and we did three tracks together. I was contemplating how the music go because I'm not a Rock musician, I play Reggae, and I was

thinking that Joe Jackson would be directing the direction of the music. But it was the next way around. He just say they do what I did want them to play... I say play along with me and that's what they did. Playing along as best they could, not trying to imitate a Jamaican feeling, just playing as musicians.

"Even one journalist say well he listen to the tracks that I did with The Revolutionaires (in Jamaica) and those that I play with Joe Jackson and he say it is hardly distinguishable to note the difference between them."

More extraordinary is that Thompson hadn't heard one Joe Jackson record before agreeing to the combined project.

"... when I go to Jamaica and I play like *Smiling Faces*, that's one of the tracks I did with Joe Jackson... and say that's some white blokes playing, people open their eyes and say 'eh? People have so much different classification and category of music and different bags that they put it in. It mean to be music is just m-u-s-i-c...

"What has happened over the years, people have actually built up a sort of image of certain music and tried to restrict certain musicians... you can't restrict a musician to play one sort of music or premeditate what sort of music should come from that musician. That's wrong. That's what has made Reggae music come like a bit monotonous 'cos several records you hear week after week sound very much the same."

He has been living in London since December last year trying to gain possession of the master tapes of his three albums that went to EMI when the company merged with Liberty/United Artists. That task accomplished he has taken an album of brand new material to North London's Third World label that has already issued the splendid *One Common Need* single on his reactivated Godsent label. An album, *Riding With The Rasses*, was recently released.

I've heard an unmixed cassette of the album and, if anything, it's stronger than those seminal songs of the Seventies, Thompson agrees. He explains that unlike the past when The Royal Rasses were a vocal group, utilising a flexible core of session musicians, The Royal Rasses is now a fully fledged 11 strong band that is eager to get on the road.

Coming in the music business during the Seventies I tried to make myself aware of all the procedures that are going on. Like at the time when Ken Boothe and all those artists got tied up with Trojan. And listening to other artists in the business, talking about making transactions — how a record company can have you under raps. I listen to everything, I learn everything.

"Bob Marley say if a musician don't have a band, if a musician don't have a band then you don't get nowhere... when you have your own band then you can build your sound that you want and your own identity. Unity is strength."

**Jon Futrell**



FUTURE MUSIC

# FUTURE MUSIC

10 Baddow Road  
Chelmsford Essex  
Tel: 352490



Rhodes 73 54. Strats Teles.  
All In Stock!

**24 TRACK**  
Audio Visual Studios  
**OFFERS**  
Trade your S/H Gear  
for Studio Time!  
Free Time  
Against cash  
purchases!

**Roland**  
Largest Stock! Lowest Prices!  
Call for quote!  
Guitar Synths 908, 303,  
202, 505

TR 606 Drumatics  
TB 303 Bass Line  
Bolt 100 Spirit 50, 50 B, 30, 30 B  
JP 8  
Juno 6  
CR 8000  
HP 70  
HP 60  
EP 11  
EP 6080

Boss Complete range of these terrific effects pedals in stock. Low, Low prices!

**YAMAHA**  
MUSICAL INSTRUMENTS

New GS 2  
New CE 20  
New CS 70M

New CP 11  
BASSES  
BB 2000  
1200 S  
1000 S  
4000 S  
GUITARS  
SF 1200  
SF 600  
SF 400

YAMAHA KEY BOARDS  
CP 80 ..... £2999  
CP 70 ..... £2895  
CS 40M ..... £1195  
SK 30 ..... £1395  
SK 20 ..... £899  
CS 5 ..... £235

Full range of Yamaha in stock!

New Producer Range  
MA 10 Headphone Amp  
CS 01  
MM 10 Portable Mixer

**SEQUENTIAL CIRCUITS inc**  
Future music now has these fabulous American synths from stock!

Prophet 5 £2995  
Prophet 10 £4595  
Pro 1 £196  
Poly Sequencer £795

**Fostex**  
At last! The affordable personal multitrack  
A8-8 tracks on 1/2" + Dolby C  
A4-4 tracks on 1/4" + Dolby C  
A2-2 track stereo + Dolby C

250 Multitracker, the most versatile 4 track cassette available.  
350 Mixer, incredibly compact but sophisticated mixer, with or without meterbridge.  
3050 Delay  
3040 Dolby 'C'

2050 Line Mix  
3030 Graphic

**DRUMSTORE SPECIALS**  
JUST IN!  
VAST STOCKS OF  
2002, 602 RUDE 101, 404, 505  
SOUND CREATION CALL FOR LOW PRICES!

**Paiste**

**Turbo**  
Direct from France! We now have these terrific new kits both Standard and Extra deep versions. New chain operated pedals Fantastic!

5 Drum Kit ..... £650  
Cymbal Stands ..... £28  
Boom Stands ..... £38  
Stool ..... £28  
Rototom Stand ..... £22  
B.O. Pedal ..... £43  
Hi-Hat ..... £43

**Ludwig**  
Now available again in the U.K. These famous American drums are second to none for sound and style. Now without stands.

**Maxwin**  
Percussion on a budget! Maxwin offers professional features at beginners prices! All concert toms and snare drums in stock.

**Pearl**  
These best selling kits are now better value than ever! Now available in new wood finishes and in Powertom.

Innovation ..... £650  
Powertom ..... £435  
Rock Kit ..... £295  
Sound Venture ..... £715  
Export ..... £399  
Full Dimension ..... £715

**Premier**  
Premier strike back! With the incredible value ROYALE! 5 Drums and stands. CROWN coming soon. Premier Quality At Low Price. ROYALE £350.

**SALE! SALE! SALE! SALE! SALE! SALE! SALE! SALE!**

**NEW GUITARS AND BASSES**  
Yamaha SG 1000S & case ..... £340  
Yamaha SC 900 & case ..... £240  
Washburn Eagle deluxe ..... £285  
Washburn A20 V ..... £235  
Washburn Raven -- choice ..... £115  
Washburn Festival ..... £225  
Washburn Festivals from Kramer 350C ..... £170  
Yamaha BB800 & case ..... £150  
Yamaha BB1200 & case ..... £215  
Washburn Vulture Mk I & case ..... £295  
Washburn Vulture Mk II ..... £185  
Kramer XLB active ..... £375  
Kramer XLB - 8 string ..... £425  
Washburn Stage ..... £245  
Washburn Stage 8 - string ..... £275

**S/H GUITARS & BASSES**  
Gibson Les Paul Custom ..... £450  
Gibson Les Paul Black Beauty ..... £425  
Gibson Les Paul Goldtop P 90s ..... £390  
Fender Strat Anniversary & Case ..... £325  
Fender/Schecter Strat ..... £299  
Fender Telecaster RSWD & Case ..... £185  
Yamaha SC1200 & Case ..... £285  
Hagstrom Super Swede & Case ..... £185  
Gibson EB 3 ..... £150

**NEW AMPLIFICATION**  
Roland Cube 100 Guitar Combo ..... £225  
Roland Cube 60 Guitar Combo ..... £175  
Roland Cube 40 Guitar Combo ..... £135  
Roland Cube 20 Guitar Combo ..... £99  
Roland Cube 40x Keyboard Combo ..... £145  
Roland Cube 60x Keyboard Combo ..... £225  
Roland Cube 60B Bass Combo ..... £185  
Yamaha Jx20 Guitar Combo ..... £125  
Yamaha Jx30 Guitar Combo ..... £150  
Yamaha Jx40 Guitar Combo ..... £170  
Yamaha Jx50 Guitar Combo ..... £215  
Kustom 60w Guitar Combo ..... £225  
Kustom 130w Guitar Top ..... £199  
Kustom 4x12 Lead Cab ..... £195  
Ohm 140w Bass Top With Graphic ..... £195  
Ohm 2x18 Bass Cab ..... £180

**SECOND HAND AMPLIFICATION**  
Traynor 30w Combo ..... £95  
Traynor 60w Bass Combo ..... £99  
Ampeg 60w Stack ..... £395  
Acoustic 220 Bass Stack ..... £595  
Leech Graphic 120 Top ..... £99  
Marshall Tranny 100w Top ..... £125  
Marshall 4x12 immaculate ..... £155

**KEY BOARDS**  
New Roland SA09 ..... £295  
New Crumar Roady ..... £275  
New Logan Strings ..... £299  
New Crumar Roadrunner ..... £195  
S/H Roland Promars ..... £450  
S/H Casio 301 ..... £195  
S/H Hammond Portable ..... £295  
S/H Yamaha CP80 ..... £2450  
S/H Mulimoog ..... £275  
S/H Wurliitzer ..... £395  
S/H Clavinet ..... £199  
S/H Eko Synth ..... £149  
Ex Dem Roland System 100 M. P.O.A.

**SNARE DRUMS S/H**  
Ludwig 400 ..... £85  
Hayman Wood ..... £35  
Rogers 5 1/2 Dyna ..... £85  
Rogers B12 Dyna ..... £115  
Maxwin Wood ..... £27

**CYMBALS S/H**  
k Zildjian 18" Ride ..... £65  
A Zildjian 14" Crash ..... £39  
Paiste 2002 20" China ..... £90  
Paiste 2002 22" China ..... £125  
A Zildjian 22" Heavy ..... £95

**HEADS**  
Remo Pinstripe ..... £275  
Remo CS ..... £629  
Remo Ambassador ..... £195  
Remo Fiberskin II ..... £450  
Remo Emperor ..... £195  
Evans Chrome ..... £295  
Evans Hydraulic ..... £395  
Evans Rock ..... £275  
Ludwig SilverSpot ..... £395  
Pre-international sizes

**ROTOTOMS**  
Fantoms In Stock

**SECOND HAND BARGAINS**  
Premier Resonator ..... £299  
Rogers 5 Piece White ..... £299  
Hoshino 5 Drum New ..... £395  
Sonor 5 Drum ..... £395

Gretsch Concert Toms 12", 14", 15", 13" ..... £195  
Gretsch Concert Toms 6" & 8" ..... £75  
Staccato Toms 8", 10", 12" Stand ..... £125

**ORDER FORM**

Name .....

Address .....

Telephone number: .....

Please send me the following goods:

.....

.....

I enclose a cheque/Postal Order for £.....  
Or please debit my Access/Visa Account No. ....

Signature: \_\_\_\_\_

**NO DEPOSIT H.P. AVAILABLE!**

Tick if H.P. Form required  Tick for F.M. Catalogue

Please send me details on the following goods: (I enclose a large s.a.e.)

.....



# PA COLUMN

"Hey Joe, where is El Salvador?"

THE FAIRDEAL BUILDING HAS already seen action as a rock venue, back in 1972 as 'The Sundown', which was forced to close down through financial problems after only a few months in business. Ten years later, Fairdeal, which has only been open since March of this year, is in imminent danger of being forced into closure through the same apparent lack of financial viability. Even as the thousands of punters clamoured around the box office entrance, more than willing to part with their cash for a chance to get into the place, spend more money at the numerous bars, and watch the show, somewhere in the maze of corridors and offices, a photocopier clattered out a last, fairly desperate attempt to save the place from bankruptcy. Bob McAndrew, Fairdeal's sound engineer, handed me one of the sheets of paper as it emerged from the machine, and explained that they were having a lot of trouble getting promoters to trust Brixton as a site for a Rock venue, and that it was really only MCP Promotions who were showing any confidence in the place, and booking the acts in. On the handout, which was designed to inform the public at large concerning their plight, it pointed out that it has already been proven with previous gigs such as Squeeze and The Clash, that given a big name act, there is no problem in attracting a capacity crowd of over four thousand to the place. Yet still the promoters aren't coming forward with the bookings, and if things don't improve very soon, the place could be shut down within a month or two.

I was ruminating on the unfortunate stigma of violence and unrest which still seems to hang over Brixton as I backed the car into a spare parking space just around the corner from the Fairdeal. It's all so terribly unnecessary, I thought, as I placed the self-defence manual back in the glove compartment; this internecine situation of mistrust between the establishment and the inhabitants, and all for want of a little understanding. I pulled the balaclava into place, sprinted the 50 yards down the road, and rolled, SAS style through the front doors of the Fairdeal and into the lobby. Having slipped a couple of precautionary grenades under the box office window (you can't be too careful) I jemmied my way in through the back door, grabbed a couple of press passes as they fluttered down from the ceiling, and made off for the auditorium. Actually the box office staff were very friendly and helpful, and I take this opportunity to thank them.

The Fairdeal, like the Rainbow, is a converted Astoria, and was originally



**BAND: The Clash**

**VENUE: Fairdeal, Brixton**

**DATE: July 30, 1982**

**HIRE COMPANY: TFA, Electro Sound**

built as a music hall. Briggs Gigs, a Scottish based company, bought the lease from Rank in March, and have since completely rewired and redecorated the place. The stage is large and very deep, with a scene dock behind it through which equipment can be loaded. The proscenium is formed by what looks like a large, stylised mansion, with steeply banked hills rising up either side on top of which are the silhouetted shapes of trees and palms standing against what appears to be a dark, star spattered sky, under a spray of coloured lights; it's all very grand. Unlike the Rainbow, all the seating has been removed from downstairs to leave a large sloping floor area which is broken up by a series of circular rostra each one of which has a four foot high railing around it, presumably to stop people falling off the rostra and to reduce the effect of a surging crowd; although the one which I was standing next to showed serious signs of collapsing under pressure.

There are a couple of bars along the

back wall of the auditorium, and a separate lounge and bar area behind the rear stalls entrance, with a fourth bar located in the upstairs lobby behind the balcony. The balcony itself is relatively large, taking 800 of the 4,300 total capacity, and just like downstairs it is mostly all smooth plaster work, which goes to create a very live sound field. The only suggestion of acoustic treatment is downstairs, where there is a metal mesh a few feet high running around the periphery of the auditorium, which appears to cover some kind of mineral wool treatment, although unfortunately they confiscated my wire cutters before I could find out for sure. This notwithstanding, the reverberation time was still measured at between three and five seconds depending upon where you are in the place and at what frequency you are testing, and with the seats all removed downstairs it is really quite dependent upon a good sized audience, preferably wearing fibreboard sweaters and rockwool overcoats, to provide the necessary damping.

Inclusive in the hire charge is the use

# NEXT...

## LIVING IN TOMORROW'S WORLD

What's in **NEXT**...?

**NEXT**... includes: in-depth features ● full-colour illustrations  
extensive use of colour artwork ● down-to-earth explanations  
penetrating investigations ● informed comment ● authoritative  
reviews ● expert opinion.

What's **NEXT**... about?

**NEXT**... COVERS:

**VIDEO** — the latest hardware and software

**HI-FI** — new developments, facts and figures

**PHOTOGRAPHY** — putting you in the picture

**MOTORING** — the road ahead

**HOME COMPUTING** — the data you need

**MUSIC** — keeping you in tune

**LEISURE** — recreational technology

...in fact, every application of technology with  
significance for the consumer.

What's **NEXT**...?

**NEXT**... is the magazine full of everything you need to  
know about improving your lifestyle in tomorrow's world...  
today!

**NEXT**... will be at your newsagent on September 30!

A SIGHTLINE PUBLICATION

# PA COLUMN

of the house PA system supplied by Court Acoustics, which was (originally the Tannoy based Proflex system. The Proflex didn't produce a satisfactory result and was quickly replaced by what is) basically a Court designed, Britannia Row rig consisting of: Per Side, 9 Bass bins with 2 x 15 RCF drivers, crossing over at 300Hz to 6 JBL 2 x 12 front loaded lo mid units, crossing over at 1k2Hz to 5 JBL 2482 horns, crossing over at 6kHz to 6 JBL 2420's and 4 bullets.

The foldback consisted of: 6 JBL 1 x 15+ pepper pots, 4 Tannoy 1 x 12 dual concentrics, 2 Tannoy/JBL columns. All power amps are BGW, the crossover was Court Acoustics and an assortment of Court graphics were available for correction. The only auxiliary equipment available as standard was a Roland Space Echo and a pair of dbx 162 compressors, although other gear can be hired in on request.

The in house mixing position is permanently located in what used to be the projection room back in the days when it was a cinema, and is sunk into the front wall of the balcony. The glass has been taken out of the observation window so that there is acoustic contact with the stage, and apart from the odd girder cutting across your line of vision, there was good visual contact as well.

The main desk was a Soundcraft Series 800, 44:8:2, next to which was a full facility patch panel, which provided the normal mike and tie lines to the stage as well as contact with other parts of the building. The foldback mixer was a purpose built Soundcraft 18:8:2. The range of available microphones included AKG 451's and D12's and Shure 58's, 77's and 78's. A full lighting rig can also be supplied at no extra cost, together with a pair of CSI follow spots and a custom built board with all the normal Rock and Roll facilities plus Penny Fitzgerald, the in house lighting engineer, to operate it. Briggs Gigs also have a video production company, and as well as doing location shoots elsewhere, they will also record any performance at the Fairdeal by arrangement. This is normally done on U-matic format although one-inch broadcast standard VTR's can be hired in if required.

There are plans afoot to move the in house mixing position, together with the multicore and patchbay facility, to one of the five circular rostra, positioned centrally in the mid-stalls area, which is the standard mixing position for any visiting PA, and which is thought, quite rightly, to give a more accurate impression of the sound that the punters are receiving. Pete Varcoe, The Clash's sound engineer for the past two and a half years, had hired in a system from his old employers, TFA, ElectroSound, which consisted of: Per side,  
2 2 x 15 (K140's) W Bins  
3 Folded horns with 1 x 15 (K140's), Lo Bass - 150Hz  
4 2 x 15 (K140's), Hi bass - 650Hz  
4 2 x 12 (K120's) Front loaded, Lo mid - 1K5Hz

- 4 90° JBL horns with 2441 drivers
- 1 JBL 36in lens with 2441 river, Hi mid - 6K5Hz
- 6 60° Radials with 2420 drivers
- 2 2 x 2405 tweeters, Hi

Driven through ElectroSound crossovers by BGW and Crown amplifiers.



Pete Varcoe at the controls

The foldback system, engineered by Manu Dajee, comprised a Soundcraft 24:8, going through eight Klark Teknik DN27 graphics into Crown DC 300A's, which drove a completely JBL based TFA foldback system consisting of a pair of three-way side fills, two-way wedges and a full range drum fill.

The main mixer was a Soundcraft Series 4, 40:8:2, with a full patch bay, four-way parametric Eq, and four mutes on each input channel, controlled by four master mutes allowing up to four preset mute groups to be set up at any one time. Only three of the six available auxiliary sends were being used: 1 and 2 for a pair of Roland Chorus Echos, used mostly for vocals, and three for a Delta Lab DL1 DDL, which was used at certain times during the set to create an exploding effect on the snare: The undelayed sound was left in the centre of the stereo image whilst one output of the DDL was set at 80ms and panned hard right. The eight sub-groups were used as follows: 1. and 2. Drums; 3 and 4 Guitars; 5 and 6 Vox; 7. Bass; 8 Syndrums.

Dbx compressors were used on the vocals at 20:1 simply to limit any really violent screams, which seemed more than prudent under the circumstances, and on the bass guitar at 10:1, mainly because of the many and varied playing styles which Paul Simonon employs, and the resultant wide dynamic range involved. Another pair, set at 40:1 and left almost wide open, were put across the outputs of the desk to prevent anything really nasty getting through the system. Pete describes Joe Strummer's voice as 'difficult' and a little unreliable, and so he uses a White 1/6th octave graphic to compensate for any changes.

He says that the narrow bandwidth of each filter allows him to be quite vicious with a single troublesome frequency without effecting the overall quality of the sound. A pair of Yamaha 31-band graphics were used for overall system correction, and although there is a Klark Teknik DN60 spectrum analyser available, he generally prefers to use music tapes with which he's familiar, and his ears, unless something is seriously amiss. He puts more emphasis on the correct make up of the system and choice of crossover points for a good sound.

Mick Jones played a white, 20th anniversary Les Paul, a Rosewood Les Paul and a Stratocaster, through a Roland Chorus Echo into a Mesa Boogie, which had its internal speaker disconnected and was driving a Marshall 4 x 12. He also had a Roland guitar synth. Joe Strummer played a pair of Telecasters, through a Music Man combo which also drove an Ampeg 4 x 12. Both stacks were miked up using Sennheiser 421's. Paul Simonon played a white Precision, via an MXR 31-band graphic into a pair of Ampeg SVT heads and cabs, plus a Cerwin Vega bin coming across from the side. The bass was only DI'd with no mikes being used on the stacks. Terry Chimes played a Hayman kit, with two rack toms and a floor tom miked up with Sennheiser 421's, with an Electro-Voice RE20 on the bass drum, a 421 on top of the snare and an AKG C451 under it, a C451 on the hi hat, a pair of Shure SM57's on the two timbali, a pair of C451's overhead with a third one under the bell of the ride cymbal. He also used a couple of syndrums, and a cowbell with an SM57 pointing at it from underneath. All vocals were on Shure SM78's.

What I thought of the band in this case is probably even more irrelevant than usual, as they don't tend to play the public relations game, nor do they need to. The sound was very rough and unclear for a whole number of technical, acoustic and musical reasons, but I guess they never wanted to have the crystal clarity of 10cc. On the other hand they have come a long way musically since the early days, and the playing was a lot tighter and punchy than I expected without losing the raw edge. On yet another hand (*you should see this guy - Ed*) there was a limited audience contingent who still felt obliged to express themselves through the act of gobbing. Yes, although it had all but died out everywhere else in the world, back in Blighty the art lives on; it is not uncommon, at the end of a gig, for members of the band and their guitars to be soaked in the stuff, or for individual members to have to stop playing to ask the artistes to pack it up before they start playing again. But it seems to me that The Clash are no longer a punk band, whatever that means, but are now actually a Rock band, who are widening their attack all the time, and gobbing no longer seems to relate to what they're doing.

**James Betteridge**



# ALTEC The First Name in Loudspeakers



**Rank Strand Sound**  
 PO Box 51, G1 West Rd., Brentford, Mx. TW8 9HR  
 Tel. 01 568 9222 Telex 27976

The full range of Altec professional entertainment, and studio systems, together with H.F. and L.F. drivers, loudspeaker units and cabinets for incorporation into your custom built systems are now available from Rank Strand Sound. We can also help you to plan and install total sound systems for any environment; theatres, discos, touring rigs or to up-date and improve your existing equipment with the latest high quality speaker components and electronics. For Altec, it's Rank Strand Sound. For you, it's all systems go.

Please send full details of the Altec Lansing Professional Speaker Range.

Name .....

Address .....

## ALLAN-GORDONS OF WALTHAMSTOW Tel: 01-520 3703/3642 32 MARKHOUSE ROAD, WALTHAMSTOW, LONDON E17



UP TO  
 25%  
 OFF  
 THESE  
 PRICES

- 2 YEARS WARRANTY
- MARLIN P.A. AMP 150 WATT £268
- MARLIN P.A. AMP 300 WATT £372
- STINGRAY LEAD COMBO 150W £388
- STINGRAY PROFF COMBO 150W £531
- PRO BASS HEAD 150W £268
- ECHO PEDAL £113
- ADRI PROFEX ECHO + REVERB £297
- FULL CARLSBRO RANGE AVAILABLE
- ADD £10 FOR MAIL ORDERS (PEDAL £3)

## Westone

- LIMITED OFFER OF EX. DEMO MODELS
- THUNDER II ACTIVE GUITAR.....£152
  - THUNDER III ACTIVE GUITAR.....£207
  - RAINBOW SEMI ACOUSTIC.....£185
  - THUNDER II ACTIVE BASS.....£227
  - CONCORD I BASS.....£98
- OTHER MODELS AVAILABLE

### SHURE MIKES

- INC. LEAD 517.....£26
- 588.....£40
- 565.....£70
- SM58...£89
- Add £1.50 P&P



### SPEAKER CABS BY ALLAN-GORDON DIRECT SALES P.A. GUITAR BASS



200 WATT 2x10 P.A. CABINET £110

- 2x15/200 WATT...£142
- 1x15/150 WATT...£108
- 3 WAY SYSTEM...£195
- 4x12/200 WATT...£150



### MXR

- RHYTHM UNIT ST305.....£112
- RHYTHM UNIT SR88.....£65
- PRE AMP IC BOOSTER
- FOUR CHANNEL MIXER
- MM-2

MAIL ORDERS ADD £1.50

- Distortion Plus £29
- 6-Band Graphic £37
- 10 Band Graphic £63
- Micro Flanger £48
- Micro Amp £25
- Micro Chorus £48
- Pre Amp Command Series £23
- Sustain Command Series £31
- Overdrive Command Series £25
- Time Delay Echo £63
- Add £1.50 for mail order

# Just Listen



The following dealers have the range on demonstration:

**Audio Services**  
25 South Meadway  
STOCKPORT, Cheshire

**Don Larking Audio**  
29 Guildford Street,  
LUTON, Beds.

**Future Music**  
10 Baddow Row  
CHELMSFORD, Essex

**HHB Hire & Sales**  
Unit F  
New Crescent Works  
Nicolf Road  
LONDON NW10

**ITA**  
1-7 Harewood Avenue  
LONDON NW1

**London Rock Shop**  
25 Chalk Farm Road  
LONDON NW1

**REW Pro Audio**  
114 Charing X Road  
LONDON WC2

**Turnkey**  
8 East Barnet Road  
NEW BARNET, Herts

Multitracker Dealers

**Andertons Music**, Guildford  
**City Electronics**, SW UK  
**Douglies Music**, Northwich  
**Hessey's**, Liverpool  
**Music Ground**, Doncaster

## Fostex

Before long, you'll be a recording engineer. And many of the best are musicians. Because they believe what they hear and not what they read.

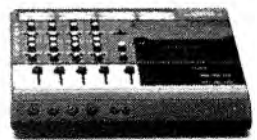
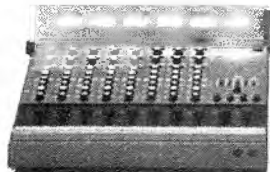
So when you choose personal multitrack, compare sounds critically. Listen for clarity, accuracy and particularly, for absence of noise reduction side effects.

It's this not bells and whistles that makes recordings great.

You'll discover that the sound of Fostex is tight, transparent and true to reality.

A sound that succeeds in bedrooms, studios, on record and on radio. The sound of the future.

But don't trust the bump. Call on a Fostex dealer and listen.

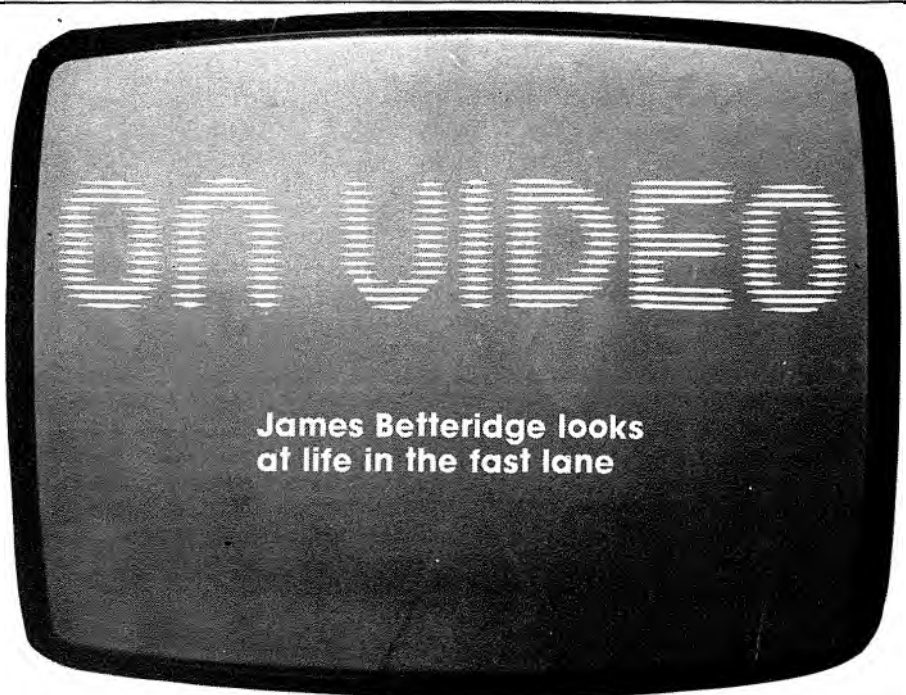


For more information on Personal Multitrack and the new colour brochure. Contact:  
Bandive Ltd, 10 East Barnet Road, NEW BARNET, Herts. EN4 8RW. 01-441 1133

IN LAST MONTH'S ISSUE, I addressed the impoverished, would be video star with a few ideas on how to misdirect the rent money, and come out the other end with a half decent U-matic of the lads looking camera struck. This month, however, we'll be looking, in true IM style, at life in the fast lane and production facilities which, at around £400/hr for a well equipped post production suite, might require fairly serious discussions with the bank manager; probably about robbing his bank.

U-matic is not a broadcast standard format, that is, under normal circumstances, it isn't considered as being a high enough quality for transmission in this country. Of the three broadcast standard formats outlined in part one of this series, C Format, the only one with still frame and slow motion capability as standard, is the most widely used in England. At this level any kind of gig recording or shoot of anything that might only happen once, would almost certainly be shot with more than one camera, and so here again the price goes up. Another area which must be given due consideration is lighting, because although a band may have their own competent lighting person, the requirements for a good picture in terms of intensity and colour balance may well be outside his field of knowledge, and so a consultant is often brought in to work with him, adding extra lights where necessary, and ensuring that, for example, there are no all red states, which tend to make the picture appear blurred and out of focus.

There are many different types and designs of lamp or luminaire as the cognoscente call them, hard focussed spots and soft edged wide angle floods ranging from the massive carbon arc lamps called 'Brutes', which require their own 73v DC power supply capable of supplying the necessary 225 amps, to portable battery powered lights which are used extensively in many different situations to add a bit of extra local light



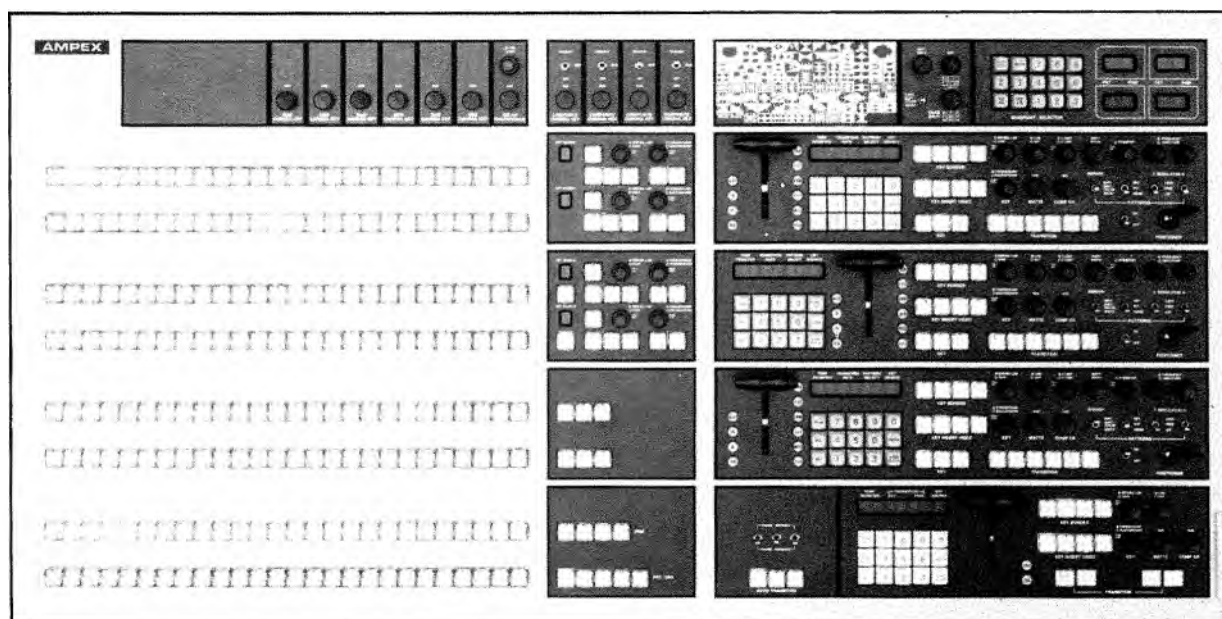
or fill in shadows which can occur on a person's face even in bright sunlight.

Light is made up of red, green and blue components, and different types of luminaire produce different balances and hence different subtle shades of what would seem to the layman to be white light. This overall colour of a light is called its colour temperature and a system of filters is available for use in front of the camera lens to achieve the desired result. For instance artificial lights, being very red in their make-up, require a blue filter to give the impression of daylight, or to match up to augment available daylight. Other types of filter used include neutral density filters, which diminish the amount of light transmitted without altering its colour; diffusion filters to provide a softer, less harsh light; polarizing filters which are designed to do for the camera what polarized sunglasses do for the driver, which apart from irritating the bridge of his nose is to pass only light which vibrates in one

particular plane relative to the filter, thus by rotating the screen such that one light from the object is passed, a high proportion of unwanted reflections can be illuminated. A kind of effects filter which will be familiar to most people is the star filter, which causes pinpoints of light to break up into star shaped streaks, as seen on all the best TV variety shows. The lights themselves can also be filtered, put through nets and gauzes or bounced off of other surfaces to give the desired result.

### Production Approach

A fairly standard set-up for the recording of a well known band live is to have five cameras and three VTR's. Exactly how these cameras are used and recorded is up to the producer, but one possibility would be to have four of the cameras wired back to a mobile control room in an outside broadcast unit van positioned somewhere outside the venue, such that two of them would be



Ampeg 4100 switcher



hand held on stage and connected through a vision mixer to one of the VTR's whilst another two, positioned somewhere down in a cordoned off area in front of the stage, would go directly to a VTR each. The vision mixer would be operated by a person called a vision mixer, who would to a large extent be under the command of the director. The director would be in communication with all four cameramen and would be monitoring the outputs of all four cameras on a set of TV monitors in the control room. He could therefore instruct the first two cameras as to the shots he required of them, and then cut or mix between the two via the vision mixer onto the VTR on-line, or in other words while the show's going on. The second two cameramen might well be concentrating on the star of the band, as he or she is the person the punters are going to want to see most of. On the other hand they can still be instructed by the director to cover any other angle as required.

The fifth cameraman might have what is called 'ENG' (Electronic News Gathering) equipment, which basically consists of a portable lightweight camera going to a portable VTR which he may either have on his shoulder, or possibly on a separate trolley together with a small monitor, which will be wheeled around by an assistant so that someone called a second unit director can keep an eye on what's going to tape and instruct the cameraman accordingly. This unit is not wired back to the OBU (outside broadcast unit) and so it is free to go anywhere and shoot anything, as long as there's enough light that is, that might be of interest in the final product. It is also very common to have a camera positioned somewhere up at the rear of the venue, permanently fixed on a wide shot of the stage, which is referred four shots turn out to be unusable, the director can always cut to the long shot with immunity.

## The Sound

In the case of a Rock concert, the recording will almost certainly be left to a mobile multitrack from which the sound control room in the OBU will take a rough mono mix, which it will in turn feed to all production areas, and to all the VTR's to be recorded as the pictures are being shot. The ENG unit will have its own microphone to lay down a reference soundtrack on the portable VTR, and remember that in all cases it is only a guide track as the finished mix of the multitrack recording will be layed to the edited picture at a later date for the final product. In fact being a sound engineer in video is very different to working in multitrack. The format is usually mono with stereo being the exception, and a 12:2 desk copes with most situations. Sound is regarded in the video industry as being rather incidental, and the average financial expenditure on audio equipment as opposed to video equipment is minute.



Picture rotation, borders, zoom — all part of Quantel's production effects system, The DPE 5001 Plus

## Post Production

In the old days everything was done on-line, and vision mixers and directors of the old school sometimes argue that some of the energy or excitement of a performance is lost through knowing you've got a second chance at the post production stage, which tends to reduce the amount of adrenalin in the blood stream. This argument has definite parallels with the music industry and multitrack/overdub techniques, and I guess it will be with us for some time.

The quickest way to make a programme is to edit it on-line, as it is happening. You can still use several cameras, but you have to make all the decisions on the spot as they occur, and you obviously can't be as fussy, exact or as extravagant in the way you put the shots together.

The 1" C Format tapes are copied onto U-matic format, so that at the post production stage the director looks through all the material shot, which he or his assistant will have made notes on during the shoot, in what is termed an 'off-line' edit suite, where he will make all the decisions on approximate edit points, and the ways in which he will go from one shot to another, ie a mix or a cut etc. Such a suite consists of a pair of U-matic machines, a couple of simple TV monitors, a monitor speaker and basic edit controller, and the programme is simply cut together in the manner outlined last month. You will remember that in this process the soundtrack is layed down in one, and that picture is edited to it. Synchronisation can be achieved between sound and vision using your ears and eyes and simply making sure that the picture corresponds exactly with the sound each time you make an edit. A superior way of doing this is to lay down time code on one of the audio tracks of all the VTR's as the programme was being recorded, so that now in the post-production stage the machines can be locked in

sync via a tape lock system as with 46-track recording.

Most of the donkey work, then, is done in the off-line editing suite, which at around £150-£200 per day, is relatively inexpensive. All the edit points are carefully noted down at this stage so that on entering the on-line edit suite, which is where the actual final programme is put together, the numbers can simply be fed into a computer together with all the other information concerning the transition between pictures, and it will execute them for you. Not all edit suites are computerised of course, in which case the machines can still be locked together in sync, but the transitions are done manually. The point, speed and style of transition of an edit can be critical to whether a sequence works or not, and as any time taken up now can be very expensive, accurate off-line editing, done by someone who knows what the final effect will look like, is important. However with all the effects, both digital and otherwise, available to the director via the editor, who operates the edit suite, it is easy to get lost in the realms of possibility. In addition to cuts and mixes, a 'wipe' allows a second source, ie the next picture in the sequence, to be actually wiped across the existing picture to eventually take up the whole screen if required. It can wipe in almost any shape from a corner out across the screen, from the centre out in the shape of a circle, a square or virtually anything else, and in fact make the transition from one picture to another in almost any form. Images can be squashed, expanded, moved to a new position on the screen, flipped around any of three axes, changed in overall hue, changed in perspective and a variety of other permutations limited, probably more than anything else, by the user's skill and ingenuity.

**James Betteridge**

20 DENMARK STREET, LONDON, WC2. Telephone 01-240 0084 sales, 01-240 0085 service

# Rod Argent's Keyboards

### OBERHEIM

The Oberheim OB-Xa programmable polyphonic features eight voices, a five octave keyboard, 120 memory locations, 8 patch memories, variable split and program latching, a comprehensive array of performance controls, high speed auto-tune, mono and stereo output, cassette and computer interfaces, and many useful rear panel inputs/outputs. Each voice has 2x VCOs, noise, low pass VCF, switchable between 2- and 4-pole modes, 2x ADSR envelopes, LFO and VCA, and in addition there is an extra LFO associated with the performance controls. The OB-Xa is housed in a smart case with solid wooden end panels. And recently released by Oberheim is the DSX digital polyphonic sequencer, and DMX programmable drum machine which can be linked up to the OB-Xa to provide a complete music generation system.

### SERVICE DEPARTMENT

Our Service Department exists for the benefit of all our customers. When you purchase an instrument from us you have the security of knowing that our fully staffed Engineering Department will at all times service and maintain your equipment in perfect order. We are an authorised service centre for most leading Synth manufacturers and also specialise in modifications to Moog, Oberheim and Sequential Circuits products.

### ROLAND JUNO 6

This incredible now six voice polyphonic from Roland is the most significant product to come on to the market this year. Polyphonic Sounds only previously available on instruments costing five and six times as much are now even better for the same price as many monophonic. We now have plentiful stocks of this amazing new instrument, so come down and check it out now. R.R.P. £299. ARGENT'S PRICE P.O.A.

### SIMMONDS S.D.S.V.

The Simmons electronic drum kit is the first full scale kit to be commercially available anywhere in the world. It has been designed to replace conventional drums and to expand the sounds available to the modern drummer. The drums consist of virtually sucking cymbals, surfaces which are mounted on two stands with 4 freestanding bass drum. The whole kit will pack away into next to no space. The drums are wired to a central control unit, which programs the sounds and dynamics for each drum individually. The response of the drums is fantastic, surpassed only by the mind-shattering sounds produced by the kit itself.

### SYNERGY

A totally digital polyphonic synthesizer with 48 voices and over 1000 sounds available on interchangeable cartridges. The instrument features a 6 octave dynamic keyboard which controls volume, timbre & modulation. Also incorporated is a 4 channel polyphonic sequencer which incorporates all phrasing, pitch bends, nuances & key velocity. Stereo outputs and various keyboard assign modes are available, making this an extremely versatile preset synthesizer.

### YAMAHA

In stock now - the incredible GS1 and GS2 digital synthesizers from Yamaha. Using digital FM tone generation these instruments can produce an incredible array of natural and unique sounds. The superb keyboard action is velocity sensitive and offers touch control of volume and timbre. These instruments are the ultimate in performance oriented digital synthesizers.

Also available the incredible CE20 Digital Keyboard which produces stunningly accurate imitative sounds with full keyboard control of volume and timbre. The instrument is eight-note polyphonic on six voices and also has fourteen powerful monophonic voices. Derived from the GS1 and GS2, the voicings on this instrument are quite superb.

### KORG

**KORG TRIDENT . . . . . £1575**  
**KORG POLYSIX . . . . . £1036**  
**KORG MONOPOLY . . . . . £550**  
**KORG DELTA . . . . . £495**  
**KORG LAMBDA . . . . . £774**  
**KORG CX3 . . . . . £535**

### AMPLIFICATION

We would be happy to discuss with you all your amplification needs and can demonstrate systems from the following stocks: Roland Keyboard Cubes, Roland Jazz Chorus Amplifiers, Boss Keyboard Mixers, Studiomaster Mixers, Power Amps by Amtron, R.S.D. and Roland, and our own keyboard cabinet designed and built by Mega exclusively for us.

### MOOG

**MOOG SOURCE . . . . . £662**  
**MOOG OPUS III . . . . . £529**  
**MOOG ROGUE . . . . . £223**

We are Britain's largest Moog dealer and service centre. For an unbeatable deal on all Moog products come to Rod Argent's Keyboards.

## SEQUENTIAL CIRCUITS SEQUENTIAL CIRCUITS SEQUENTIAL CIRCUITS SEQUENTIAL CIRCUITS SEQUENTIAL CIRCUITS

### PRO-ONE

The Pro-One is a high performance monophonic synthesizer from the Prophet family. The Pro-One has all the facilities that you will ever need to a monophonic - a three octave keyboard 2x VCOs, a noise source, a low pass VCF, 2x ADSR envelope generators, VCA, an extremely versatile modulation section, arpeggiator, and a 40 note sequencer. The Pro-One can be interfaced with most makes of ancillary equipment, and the stereo input enables you to trigger the envelopes from an external source, and simultaneously process that signal with the synthesizer's VCF and VCA. What more could you want from a monophonic?

The SCI Prophet 5 is a programmable polyphonic (that has become the standard against which other instruments are judged). Each of the Prophet's five voices boast: 2x VCO's, noise, low pass VCF, 2x ADSR envelopes, a comprehensive LFO and poly-modulation section, and VCA. This Poly-Mod facility enables the Prophet 5 to create unique modulation effects, and helps to add that extra dimension to the sound for which the Prophet has become famous. Other features include a five octave keyboard, now 120 bank program memory, voice defat, cassette interface, user determined sound quality, and much much more. The Prophet's unbeatable sound quality gives it a big scale tempoing, and a particularly impressive, studio tool.

Sequential Circuits have recently announced two new products which are designed to work alongside the Prophet - the Remote Prophet is a portable keyboard weighing less than ten pounds, and can be worn like a guitar, so that you can walk around stage whilst playing your Prophet. It features a four octave keyboard, program select switches, and performance controls. The new Poly-sequencer, now with 10,000 note storage, is a comprehensive polyphonic digital sequencer with an integral cassette recorder for sequence and program storage. So, with such performance qualities, and these extra control devices, it isn't surprising that the Prophet 5 is the current market leader.

## SEQUENTIAL CIRCUITS SEQUENTIAL CIRCUITS SEQUENTIAL CIRCUITS SEQUENTIAL CIRCUITS SEQUENTIAL CIRCUITS

**Musicstore**

### 15 THE BUTTS WORCESTER

TEL: (0905) 611774

Straightforwarding Ltd. are pleased to announce the addition of a new store to the group. Rod Argent's Musicstore in Worcester will provide a unique and long-awaited service to musicians in the area. Managed by Mr. Cliff Campbell, the Musicstore offers all that our London stores can at the lowest prices in the country. We look forward to meeting our new customers and friends there.

**Musicstore**

Musicstore

## The Drumshop

NOW OPEN at 16 DENMARK PLACE, LONDON W.C.2 (above Guitar Grapevine) 01-240 5325

LARGE STOCKS OF CYMBAL STANDS, S.D STANDS, T.T. STANDS, S.D PEDALS

CUSTOMISING SPECIALISTS. Introducing DRAGON custom-built drums from DENVER, COLORADO. Natural finishes, fired and tested 8-ply rock maple shells, timings, stands, heads, etc. of your choice. THE AMERICAN ALTERNATIVE. Five Drums from £495

HUMDRUMS	£34
CLOCK DRUMS	£99

### PAISTE

2002, 505, 404, 101

CLAPTRAPS WITH MIC AND FOOTSWITCH IN STOCK

RENTADRIUM  
You can hire ANYTHING from us Ring 240 5025

### SIMMONS SDS V NOW!

GREAT SELECTION OF STICKS, BRUSHES, BEATERS  
T11 Silk, Promuco Rock Maple, Pro-Mark, Nylon Tip, Rodgers, Wood Tip

FULL RANGE OF NOMAD DRUM CASES IN STOCK

EVANS HEADS IN STOCK

### FANTOMS NOW IN STOCK

REMO ROTOTOMS  
8" . . . . . £26.74  
10" . . . . . £31.80  
12" . . . . . £36.32  
14" . . . . . £44.95

### YAMAHA, PREMIER, TAMA, ETC. AVAILABLE

WE BUY SECONDHAND DRUMS AND ACCESSORIES CASH DISCOUNTS ON ALL STOCK. PART EXCHANGE. MM-16

Musicstore

## GUITAR GRAPEVINE

16 DENMARK PLACE, LONDON WC2  
Telephone 01-836 3300

WE SPECIALISE IN VINTAGE AMERICAN ELECTRIC GUITARS. WE ALWAYS HAVE IN STOCK A SELECTION OF MINT CONDITION PRE-C.B.S. FENDER GUITARS AND A RANGE OF OTHER COLLECTABLE INSTRUMENTS BY GIBSON, GRETSCHE, DAN ARMSTRONG, RICKENBACKER, ETC.

NOW IN SESSIONETTE 75 COMBO £199

### HAMER, HAMER, HAMER, HAMER, HAMER, HAMER, HAMER

#### HAMER PROTOTYPE

the new guitar for the eighties - contoured, double cutaway mahogany body - 3-piece neck with rosewood fingerboard - triple coil pickup - 3 position coil selector switch. Great sound (as used by Andy Summers).

NEW LOW PRICE £299 INC. CASE

#### HAMER CRUISE BASS

New style contoured mahogany body, long scale, 3-piece neck, rosewood f/ board, 1 Precision style p/up, 1 jazz style p/up, 2 volume pots, 1 tone pot, Schaller tuners.

NEW LOW PRICE £350 INC. CASE

#### HAMER VECTOR

FLYING VEE style, mahogany body, 3-piece mahogany neck with rosewood f/ board, milled brass, chrome plated bridge for maximum sustain, Schaller machines.

NEW LOW PRICE £375 INC. CASE (AVAILABLE WITH BODINO BODY)

#### HAMER SPECIAL

Double cutaway mahogany body with one piece flame maple top, 3-piece neck with rosewood f/ board, 2 Custom D'Marco Humbuckers, Schaller tuners. The Les Paul for today.

NEW LOW PRICE £299 INC. CASE (AVAILABLE WITH BOUND BODY)

### ROLAND AMPLIFIERS

ROLAND JC50  
ROLAND JC120  
ROLAND JC160  
ROLAND Space 50  
ROLAND Space 20  
ROLAND Bolt 30  
ROLAND Bolt 60  
ROLAND Cube 100  
ROLAND Cube 60

### CHAPMAN STICK

Guitar Grapevine is now the sole U.K. distributor of these incredible instruments, as used by Tony Levin (Peter Gabriel, King Crimson), Atsuro Johnson, Gary Numan Band

### BOSS

CE1, Chorus	£110
BF2, Flanger	£49
DM2, Delay	£72
CS1, Compressor	£36
GE7, 7-band Graphic	£46
GE10, 10-band Graphic	£85
PH1R, Phaser	£45
SD1, Super Overdrive	£39
RE100, Reverb	£30
DM100, A Delay, Chorus	£115
DM300, A Delay, Chorus	£154
TW1, Touch-Wa	£38
BE2, Chorus	£45
DR 55 Doctor Rhythm	£65

NOW IN  
DC2 - OCTAVIDER £38  
VB2 - VIBRATO £40

### GIBSON GUITARS

1950 Les Paul  
1954 Les Paul  
1955 Les Paul  
1957 Les Paul  
1958 Les Paul  
1959 Les Paul  
1960 Les Paul  
1961 Les Paul  
1962 Les Paul  
1963 Les Paul  
1964 Les Paul  
1965 Les Paul  
1966 Les Paul  
1967 Les Paul  
1968 Les Paul  
1969 Les Paul  
1970 Les Paul  
1971 Les Paul  
1972 Les Paul  
1973 Les Paul  
1974 Les Paul  
1975 Les Paul  
1976 Les Paul  
1977 Les Paul  
1978 Les Paul  
1979 Les Paul  
1980 Les Paul  
1981 Les Paul  
1982 Les Paul  
1983 Les Paul  
1984 Les Paul  
1985 Les Paul  
1986 Les Paul  
1987 Les Paul  
1988 Les Paul  
1989 Les Paul  
1990 Les Paul  
1991 Les Paul  
1992 Les Paul  
1993 Les Paul  
1994 Les Paul  
1995 Les Paul  
1996 Les Paul  
1997 Les Paul  
1998 Les Paul  
1999 Les Paul  
2000 Les Paul

### FENDER GUITARS

1954 Strat MIM  
1954 Strat B/N  
1955 Strat B/N  
1956 Esquire  
1959 Telecaster B/N  
1959 Telecaster Custom  
1961 Tele Custom  
1961 Electric 12

### MISC. AMPLIFIERS

National Amps  
Danelectros  
Guild Bluebird  
National Bobby Thomas

### MXR

Phase 90	£69
Phase 90	£49
Dyns Comp	£39
1959 Esquire Custom	£39
Noise Gate/Line Driver	£39
Distortion Plus	£31
Distortion II	£63
5-Band Graphic	£39
Tan Band Graphic	£69
Micro Flogger	£50
Micro Chorus	£50
Flanger (mim)	£39
Stereo Chorus	£120
Analogue Delay	£120
Micro Amp	£26
Loop Selector	£14
Envelope Filter	£38

FREE MAIL ORDER ON ALL EFFECTS

Musicstore

*Marshall*



**YEARS**

**ON THE ROAD**



# WORLD BEATING COMBOS

## Valve and Transistor

### Model 4010.

Featuring original Marshall master volume circuitry, this 50 Watt dual-input combo allows the guitarist to obtain anything from a crisp, clean sound to rich overdrive at any volume, through a single 65 Watt high-sensitivity speaker.



Model 4010.

### Model 5010.

With an output that belies its 30 Watt rating, the 5010 incorporates solid-state technology to achieve all the qualities of its valve counterpart the 4010, at a most realistic price. Pre-amp and master volume circuitry is integrated with a 1 x 12", 70 Watt speaker to obtain a rich, smooth overdrive sound rarely found in a transistor amplifier. (Not pictured, but practically identical to 4010.)

### Model 5005.

Transistorised technology with master volume control, three-way equalization, gain control and dual inputs, this most portable of amplifiers delivers a sound in defiance of a 12 Watt rating, and is built to all the exacting standards of quality expected of any Marshall amplifier.



Model 5005.

### Model 4210.

Ideal for live work, a 50 Watt, 1 x 12" combo with the added versatility of footswitch-operated reverb and a unique split-channel pre-amp system, enabling the guitarist to change from a clean rhythm channel to overdriven lead at a touch of the footswitch.

### Model 5210.

The solid-state equivalent of the new 4210 model, this 50 Watt 1 x 12" combo offers all the advances of its valve counterpart: split pre-amp footswitch-operated lead and rhythm channels, and footswitch activated reverb, at a price within the reach of every guitarist. (Not illustrated, see 4210.)



Models 4210&5210.

### Model 4104.

Like the 4010, a 50 Watt master-volume valve-combo, the 4104 offers greater projection of sound by

incorporating 2 x 12" high-sensitivity speakers within only slightly larger dimensions.



Model 4104.

# JUST A SELECTION OF BANDS WHO HAVE USED MARSHALL OVER THE PAST TWO DECADES



*Gun Slinger  
Wooden Forge  
Black Rose  
Rules of Croquet  
The Signs  
Night Train  
White Spirit  
The Video's  
Skin Deep  
Stage Fright*

*Can du  
Park Avenue  
Salt  
Talisman  
Umo Vogue  
Hooker*



*Jimmy Riddle  
& The Piss Pots  
Samson  
Crisp  
B.F.B.M.  
High Risk  
Stuart Lucas  
Still*

*Pat Benatar  
Joan Jett  
Meat Loaf  
Motorhead  
Sniff 'n' The Tears  
Foreigner  
Uriah Heep  
Original Sin  
Girl  
Girlschool  
Toyah  
Rose Tattoo  
Venom  
Black Roots  
Gold  
No Promises  
Mind Tunnel  
Mainstream  
Pig Bag*



*S.S.B.  
An Occasion  
Straw Dogs  
Syncopation  
Rah Rah Club  
Flag of Convenience  
Snakebite  
Coma  
Scarab  
Holywood Canteen  
The Paul Evans Band  
The Jones Band  
Shamhorst  
Tranzzarn  
Augustas Leg Iron  
Breaker  
Alyx  
Haalem  
Geddes Axe  
The Nick Scott Band  
Storm  
Presence  
Panza Division  
Stray Dogs  
Crazy Cavan  
Pagan Circus  
Sweetlease  
Angel Witch*

*Dean  
Motley Crew  
AC/DC  
Overkill  
Iron Maiden  
Rainbow  
Robin Trower  
Free  
Jimi Hendrix  
Bernie Marsden's  
SOS  
Whitesnake  
Bad Company  
The Roll-ups  
The Jam  
Deep Purple  
Led Zeppelin  
Saxon  
P.A.L.  
Judas Priest  
M.S.G.  
Demond  
Patti Smith  
Persuaders  
Toronto  
Blue Oyster Cult*



# THE MARSHALL DIRECT

**JIM MARSHALL,  
(Managing Director).**

**KEN BRAN,  
(Assistant  
Managing Director).**



## THE COMPLETE MARSHALL RANGE.

Stock Number	INSTRUMENT TOPS Description		
1959	100w. Super Lead Valve	1982A	320w. 4 × 12 Lead Cabinet Angle
2203	100w. Master Volume Lead	1982B	320w. 4 × 12 Lead Cabinet Base
1992	100w. Super Bass Valve (New)	1984A	320w. 4 × 12 Bass Cabinet Angle
1987	50w. Lead Valve	1984B	320w. 4 × 12 Bass Cabinet Base
2204	50w. Master Volume Lead	1936	130w. 2 × 12 Lead Cabinet
1986	50w. Bass Valve	1937	130w. 2 × 12 Bass Cabinet
2000	200w. Lead Valve	1940	400w. 8 × 10 Bass Cabinet
2001	300w. Bass Valve	1933	1 × 12 Combination Extension Cabinet
			<b>COMBINATION AMPLIFIERS</b>
1960A	<b>INSTRUMENT CABINETS</b>	5010	30w. 1 × 12 Master Volume Transistor
1960B	260w. 4 × 12 Lead Cabinet Angle	5210	50w. 1 × 12 Split Channel Reverb Transistor
1935A	260w. 4 × 12 Lead Cabinet Base	4010	50w. 1 × 12 Master Volume Valve
1935B	260w. 4 × 12 Bass Cabinet Angle	4104	50w. 2 × 12 Master Volume Valve
	260w. 4 × 12 Bass Cabinet Base	4210	50w. 1 × 12 Split Channel Reverb Valve
		5005.	12w. Master Volume 1 × 10 Transistor



# HALL TEAM TO YOU!

**UNICORD U.S.A.**

Bob Harrison.

*"After twenty years, Marshall continues as the prominent amplifier in contemporary rock music."*

**MUSIK-MEYER. GERMANY.**

*"We have been selling Marshall to German musicians since 1966. They have never been more popular than they are now."*

**GAFFAREL MUSIQUE S.A., FRANCE.**

Jean-Marie Gaffarel. (President).

*"Their classic rock 'n' roll sound continues to ensure Marshall's popularity with French musicians."*



**ROSE MUSIC PTY. Ltd. AUSTRALIA.**

Peter Murphy.

*"Reliability and distinctive sound continue to hold Marshall at the top of the Australian rock scene."*



**MUSICKAY MTL. CANADA.**

Fred Kalinsky

*"Marshall's success is due to its long tradition of quality and excellence. A tradition we have been with from the beginning."*



**MUSIC MEYER AG. SWITZERLAND.**

Curt Thommen.

*"The Swiss like tradition and quality - that's why they buy Marshall."*



**MEAZZI S.P.A. ITALY.**

Marino Meazzi, Head of Company.

Gianpietro Munari, Head of Sales.

*"The majority of Italian musicians love that special warm sound that only Marshall can give."*



**NIPPON GAKKI CO. Ltd. JAPAN.**

Takayasu Suzuki. Vice-General Manager. Combo Division.

*"Marshall amplifiers give the most fantastic mild distortion sound in the world."*



**TSANG FOOK PIANO CO. HONG KONG.**

David Law, Vice-President.

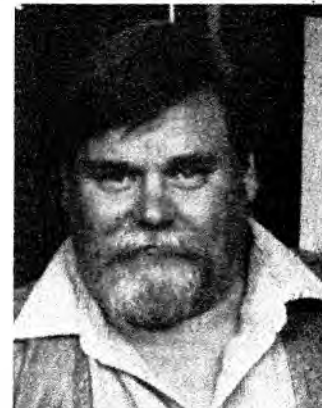
*"Reliability, power and innovative circuitry make Marshall a leader."*



**SADEPRA S.A. SPAIN.**

Enrique Calabia, Sales Manager.

*"Marshall represents more than just a brand of amplifiers - it is the voice of Rock 'n' Roll music."*



**M.S. AUDIOTRON. FINLAND.**

Matti Sarapaltio (Director).

*"The tough Marshall sound is one of the characteristics of Rock 'n' Roll music."*

# TOWER POWER

## JCM 800 Series

### 1987 Standard Lead 50 Watt.

### 1959 Standard Lead 100 Watt.

Either the 1987 50 Watt, with its unique sweet overdrive valve sound, or the 1959 with that incomparable 100 Watt raunch, this is the panel of the classic Marshall amps, favoured by some of the world's greatest guitarists.

Both amps feature the same controls: one normal channel, and the other with high treble-response. Each channel has its own volume control, and is mixed into the network of treble, middle, bass and presence controls.

### 2204 Master volume lead 50 Watt.

### 2203 Master volume lead 100 Watt.

Developed from original Marshall circuitry, the pre-amp and master-volume controls enable the musician to reproduce the classic Marshall overdrive sound at any volume. As with the standard amps, the master volume series have twin-inputs, mixing into the usual Marshall tone circuitry.

### 1986 Valve bass amp 50 Watt.

### 1992 Valve bass amp 100 Watt.

Having undergone major re-design to keep abreast of modern requirements, these dual-input amps feature mid-sweep circuitry plus a slope control for that tight, punchy sound when playing loud. With an improvement of bass in the power-amp, the 1992 is perhaps the

finest bass-amplifier that Marshall have produced.

### 2000 Valve lead amp 200 Watt.

The most sophisticated Marshall amplifier yet produced: the 2000 incorporates two channels, one with master-volume; a mix input, footswitch channel-swapping and LED selection, and variable-sweep middle control. Both pre-amps boast circuitry that enables effects to be patched into either channel, individually or collectively, or connected to other systems. Featuring jack or XLR speaker connections, a second XLR socket carries a balanced DI signal for connection to a mixer-desk.

### 2001 Valve bass amp.

With two channels of differing voices plus a linking facility, footswitch channel swapping and LED selection indication, the sophistication of this bass amplifier matches its 200 Watt lead counterpart but with 300 Watts of power. Incorporating split or mixed channel effects inputs and a pre-amp output socket to link into other systems, the power-amp has a compression circuit with adjustable threshold, whilst channel one boasts semi para-metric middle control. Speaker and DI mixer controls are identical to those of the 2000. (Not illustrated.)

## JCM 800 SERIES

Innovative in its heyday, the Marshall 4 x 12" cabinet has long been regarded as the classic instrument speaker system. Used in conjunction with the lead and bass amplifiers, Marshall cabinets have always provided the real projected power required by the working musician.

Cabinets fashioned to the same high standards of durability, reliability and quality are available to supplement every Marshall amp. With a choice of capacity between 260 Watt and heavy-duty 320 Watt, all 4 x 12" are available either for bass or lead, and in angle-cabinet or straight-front format for stacking practicality.

From the mighty 8 x 10" 1940 bass cabinet, conservatively rated at 400 Watts down to the newly-introduced 1936 and 1937 2 x 12" lead and bass cabs, with a rating of 130 Watts, Marshall speaker equipment offers a combination of power and portability to suit every working requirement. There is now a greater variety of Marshall cabinets than ever, designed to meet all the demands of today's musician.

Every item of Marshall amplification comes complete with a complimentary, heavy duty, vinyl protective cover.

1959 Standard Lead 100 Watt.



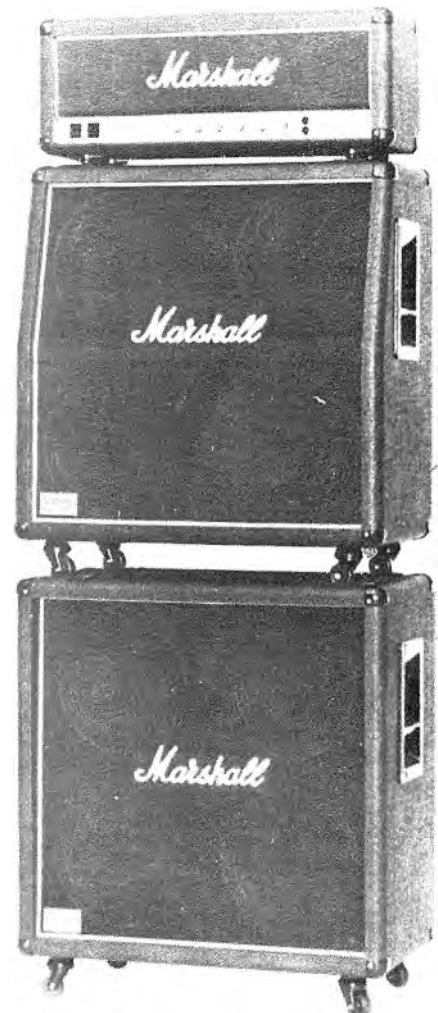
1992 Valve Bass 100 Watt.

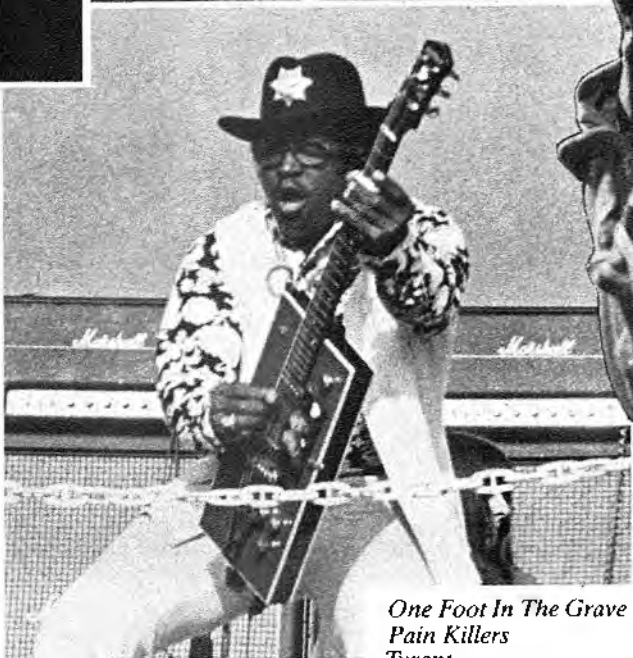


2203 Master Volume Lead 100 Watt.



2000 Valve Lead 200 Watt.





Maximum Joy  
 Electric Guitars  
 Lime Light  
 Widdicombe Fair  
 Mendes Prey  
 Idle Dice  
 Vardis  
 Triumph  
 Forced Air  
 Vengeance  
 Cobwebb  
 The Grumbleweeds  
 Rock Theatre  
 Teachers Pet  
 Factory  
 Destiny  
 Dragster  
 Viper  
 Scarecrow  
 T.R.B.  
 U.F.O.



One Foot In The Grave  
 Pain Killers  
 Tyrant  
 Mike Marshall & Clive Rose  
 Vital Signs Recording Team  
 Malcolm Britten Band  
 Benny & The Electric Reggae Band  
 Sky High  
 Dirty Night  
 Dead Ringer  
 Radio Cairo  
 Ruff Justice  
 Ratchet Jaw  
 Red Eye  
 Liason  
 Dream Cycle 7.  
 Committee  
 Ritual  
 Brian Knight  
 Sinful Pride  
 Confessor  
 Bo Diddley  
 Pat Travers

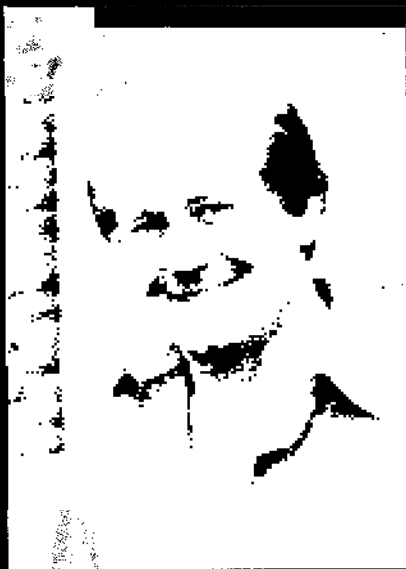


Insurrection  
 Epidemic  
 T.N.T.  
 Steve Cameron  
 Hydro  
 Freelance  
 Montreaux  
 Chase  
 Red Red Red  
 The Organizers  
 Baby and the Monsters  
 The Baron  
 Against The Grain  
 Fashion  
 Marc Bolan  
 China Town  
 Boston  
 Atomic Rooster  
 Diamond Head  
 Tom Petty  
 Rush  
 Van Halen  
 Sammy Hagar  
 Ted Nugent

Vardis  
 Tank  
 More  
 Spider  
 T.34  
 Samson  
 Jefferson Starship  
 Grace Slick Band  
 Scorpions  
 Def Leppard  
 Lionheart  
 Renagades  
 Adam and the Ants  
 Achilles Heel  
 Fallen Angel  
 Easy  
 Stampede  
 Budgie  
 The Police  
 Y & T  
 Brian Robertson  
 Gary Moore  
 Duran Duran  
 Twisted Sister  
 Electric Gypsies  
 Eric Bell  
 Airport



# THE BEST OF BRITISH



The best of British, or the best and British. That's the way we've been introducing Marshall amplifiers to an ever-widening public for twenty years, and today it's as true as ever.

**We can say this with such confidence because Marshall amplifiers were designed that way, right from the start.**

**In the early sixties when the first Marshall amplifiers were produced,** they were in response to the demands of top musicians who wanted something with more guts than contemporary American and British amps.

At first, numbers produced were very restricted, because to make an amplifier to the standards required by these musicians required time, skill, and painstaking quality control.

Later, the popularity of Marshall amplifiers grew so great that the manufacturing plant was vastly expanded, but in no way were the basic materials, skills, and manufacturing **standards changed: Marshall have never been a production-line product.**

The first Marshalls sold to bands like the Jimi Hendrix Experience, the Who, and Cream because of their unique sound, and because of their reliability.

The latest models sell to bands like the Michael Schenker Group, Sky, and Gillan for identical reasons, but that basic Marshall sound is supplemented by a range of effects with twin-channel versatility.

**'Wherever there's Rock, there'll always be Marshall'.**

**Our sound has become the trademark of a certain kind of Rock, in fact I think wherever there's Rock there will always be Marshall.**

But it doesn't end with the super-distorted guitar sound and the stage-fill of stacks. In fact more and more musicians are discovering what some musicians have always known: you don't have to be a 'heavy metal' player to benefit from Marshall performance and reliability.

To take an extreme example, we've just been committed once again as suppliers to the Nashville artists – and their sound is as distinctive as anybody's.

The fact is that modern Marshalls offer a range of sounds comparable with any amplifier on the market – as well as that basic valve sound that so many others have tried unsuccessfully to copy.

Features like elaborate EQ and channel switching on the 200 Watt amp head give the control you need. And the policy of giving a wide sound potential has been continued through the Combo's – a Master Volume system is standard.

Today's Marshall amplifiers are an outstanding export success story for the same reason they're popular at home. They're designed around the needs of today's musician.

They're also sold, due to the low overheads we achieve by handling our own distribution, at an extremely competitive price. Especially when you consider that still, after 20 years, nobody does it better!



# SPEAKER CHECK

15" Drivers Part 2

THIS MONTH WE HAVE TWO DRIVERS from ATC, and one each from Richard Allan, Goodmans, Nemisis and Electro-Voice.

ATC have submitted one driver from their professional PA100 range and one from their more commercial OEM range. Richard Allen have come up with a completely new chassis for all their 15" units and the Atlas 15/81 included this month is the first we have seen of these, and has an incredible 250 watts RMS power rating. Also with a 250 watt rating is the new Goodmans 15HP, the first 15" driver to come from Goodmans

for many a year — since the days of the old Axiom range if I remember rightly. Then we have a new 200 watt bass driver from Nemisis, the speaker brand name of the Ohm Amplification people up there in Cheshire and finally, one of Electro-Voice's recently introduced budget range, the Force 15. So there is quite a varied bag there, and just for a change, it seems, most of this particular batch are of UK origin!

Remember that all samples are tested in the same 90 ltr infinite baffle enclosure and are subjected to the same series of tests in the anechoic chamber at GEC-

Hirst Research at Wembley. This means that instead of finding that each manufacturer presents his technical specification in a different way so that it becomes very difficult to make a direct comparison between products from different manufacturers, we present all the results in the same way so that any one driver can be compared directly to any other, and the testing methods and results presentation are based on current internationally agreed standards.

So here are another half dozen reviews to take us to the half-way stage in this present series.

## ATC OEM-15/Std.

UK

Resale Price incl. tax: £102

Nominal Cone Diameter: 15" (38cm)

Chassis: 6-spoke, heavy guage, pressed steel with heavily swaged 'windows' and curvilinear contour providing excellent rigidity. Gaskets fitted to both sides of front rim.

Magnet: 6kg 1.25 tesla ceramic ring symmetrical field.

Cone: Medium weight, curvilinear, plain paper with paper composition dust cap over 75mm dia. edgewise wound copper voice coil on high temperature aluminium former.

Suspension: Damped corrugated linen of medium compliance, good piston action but close tolerance air-gap results in tendency to rub unless driven absolutely linear.

Finish: Silk finish black all over with black rubber protective 'tyre' around ferrite magnet ring.

Termination: Colour coded, plastic, spring retaining terminals.

## Performance Data:

Parameter	Maker's Data	Test Result
Frequency Response:	Up to 3kHz	55Hz-5kHz@ -12dB
Sensitivity:	100dB@1w @1m	99dB@1w@1m av. 400Hz-3kHz
Rated Power:	150w max.	Confirmed@3% THD @150w RMS sine wave
Impedance:	8 ohm nominal	7-16.5 ohm over operating range.
Free Air Resonance:	30Hz	30Hz

**Comments:** The OEM series represent the few concessions ATC are prepared to make to the effect of inflation on their now very expensive professional range, and the result is an excellent range of drivers at a competitive price which is well below that of the equivalent professional range unit. The standard of manufacture and finish, and high overall level of performance have not been sacrificed in the process as these results show.

## ATC PA100-375 Std/PDM

UK

Resale Price inc. tax: £161

Nominal Cone Diameter: 15" (38cm)

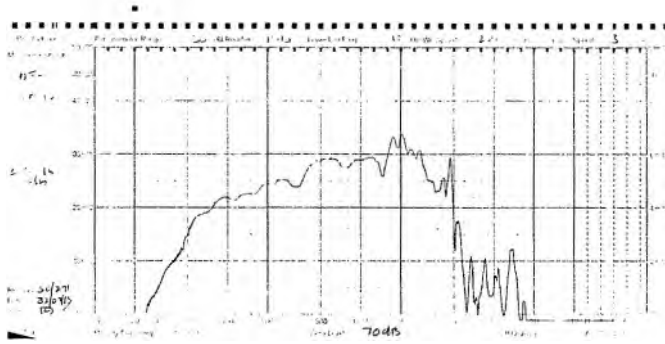
Chassis: 8 spoke cast aluminium with additional bracing, providing good rigidity. Cork gasket fitted to front rim face only.

Magnet: 8kg 1.4 tesla Alnico with large, finished, cast iron pot.

Cone: Shallow profile, curvilinear, plain cone with paper composition centre dome over 100mm dia. edgewise wound copper voice coil on aluminium former.

Suspension: Double roll linen damped with plasticised PVA. Medium compliance with good linear piston action.

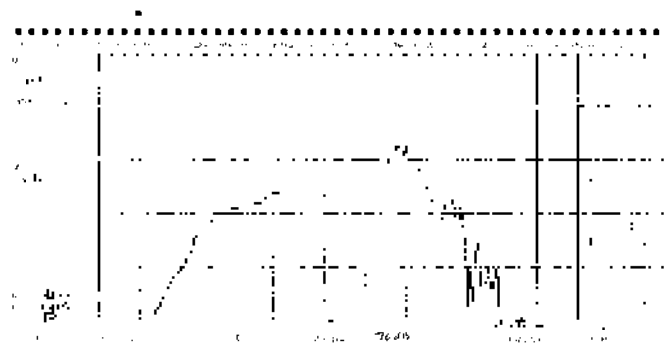
Finish: Black stove enamel all over.



**Termination:** Colour coded plastic, spring retaining terminals.  
**Mounting:** Internal through 356mm, external through 362mm dia. aperture.

### Performance Data:

**Frequency Response:** Up to 3.5kHz 60Hz-5.5kHz@ -12dB  
**Sensitivity:** 101dB @1w 100dB@1w@1m av.  
 @1m 300Hz-3kHz  
**Rated Power:** 200w max. Confirmed@3% THD @200w RMS sine wave  
**Impedance:** 8 ohm nominal 6.5-16.5 ohm over operating range  
**Free Air Resonance:**

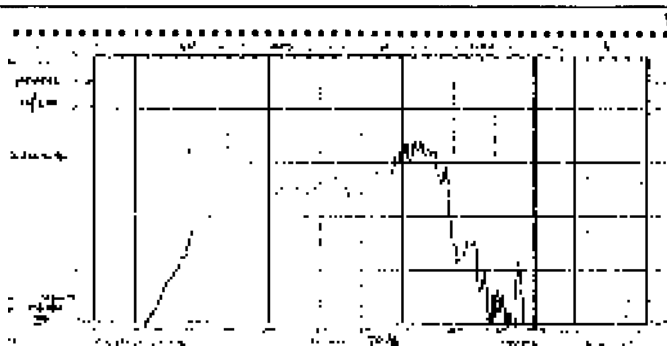


**Comments:** Heavy duty, high sensitivity, general purpose, professional driver, widely used in wedge monitor systems by leading hire companies. This is one of the few drivers still in production using the expensive Alnico magnet structure — which in the case of the PA100, is massive — and ATC are the only UK manufacturers still producing full professional spec. drivers of music industry applications.

### Nemesis 15/200

#### UK

**Resale Price incl. tax:** Not yet known  
**Nominal Cone Diameter:** 15" (38cm)  
**Chassis:** Rigid, 6-spoke magnesium alloy casting with squared front rim. Fully recessed gaskets for internal and external mounting.  
**Magnet:** Ceramic ring.  
**Cone:** Medium weight ribbed paper composition with linen centre dome over 50mm dia. copper wound voice coil.  
**Suspension:** Corrugated linen front suspension treated with non-sticky damping compound giving a fairly free piston action with good linearity.  
**Finish:** Matt black stove enamel to chassis with natural ferrite magnet ring and cadmium plated front and back plates. No magnet cover.  
**Termination:** 6.3mm 'faston' tags on plastic block. Polarity marked only by red paper 'dot' stuck to chassis by RH terminal.  
**Mounting:** Front or rear mounting through 352mm dia. aperture.



### Performance Data:

**Frequency Response:** Useful to 5kHz 50Hz-5kHz@ -12dB  
**Sensitivity:** Not given 97dB@1w@1m av.  
 200Hz-2kHz  
**Rated Power:** 200w RMS Confirmed@8% THD @200w RMS sine wave  
**Impedance:** 8 ohm nominal 9-30 ohm over operating range  
**Free Air Resonance:** Not given 35Hz

**Comments:** A nicely made and finished utility driver with very good low frequency performance, if a little low on sensitivity. Would make a very cost-effective bass instrument or PA bass unit if properly housed.

### Electro-Voice Force 15

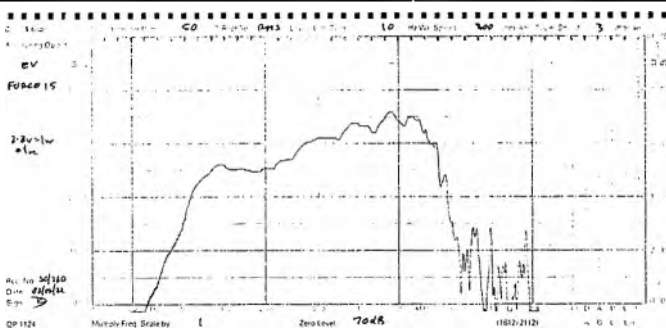
#### USA

**Resale Price incl. tax:** £112.70  
**Nominal Cone Diameter:** 15" (38cm)  
**Chassis:** 8-spoke cast aluminium 'spiderleg' design with good rigidity. Cork front gasket fitted and separate felt gasket supplied for external mounting.  
**Magnet:** 4.5Kg ceramic ring with cast fluted backplate.  
**Cone:** Lightweight, half-ribbed, curvilinear paper with paper composition centre dome over 63.5mm dia. copper wound voice coil.  
**Suspension:** Linen 'concertina' with non-sticky damping compound front suspension with medium compliance.  
**Finish:** Matt black stove enamel to chassis and magnet backplate with decorative black/silver 'strobe' tape around magnet ring.  
**Termination:** Heavy duty, colour coded, spring retaining terminals.  
**Mounting:** Internal or external through 353mm dia. aperture.

### Performance Data:

Parameter	Maker's Data	Test Result
<b>Frequency Response:</b>	45Hz-6kHz	55Hz-4kHz@ -12dB
<b>Sensitivity:</b>	100dB @1w @1m	102dB@1w@1m av. 400Hz-4kHz
<b>Rated Power:</b>	150w qualified (see note)	7% THD@100w RMS sine wave (see note)
<b>Impedance:</b>	8 ohm nominal	6.5-18.5 over operating range
<b>Free Air Resonance:</b>	40Hz	40Hz





**Comments:** A very attractive and nicely made loudspeaker with good overall performance for general musical instrument and PA applications. Excellent sensitivity.  
*Note:* The maker's 150w power rating is based on a specially filtered test signal and is calculated using the lowest impedance value instead of the nominal value. This gives a test voltage of 29v which is as near as makes no difference, equivalent to 100w calculated on the nominal impedance value. So as far as we are concerned, this must be considered as a 100 w. driver.

### Goodmans 15HP

**UK**

**Resale Price incl.**

**tax: £80.80**

**Nominal Cone**

**Diameter:** 15" (38cm)

**Chassis:** 6-spoke heavy gauge, pressed steel with adequately swaged edges and ribbing resulting in a very sturdy and rigid design. Gasket for internal mouting only.

**Magnet:** Large ceramic ring.

**Cone:** Fairly heavy curvilinear paper with paper composition centre dome over 75mm copper wound voice coil.

**Suspension:** Medium compliance corrugated linen only, natural ferrite magnet ring with cadmium plated front and back plates.

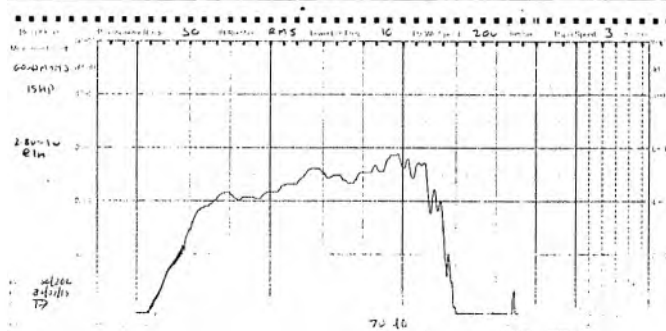
**Finish:** Matt black stove enamel to chassis only, natural ferrite magnet ring with cadmium plated front and back plates.

**Termination:** Small, colour coded, plastic spring retaining terminals.

**Mounting:** Internal through 356mm or external through 348mm dia. apertures.

### Performance Data:

Parameter	Maker's Data	Test Result
<b>Frequency Response:</b>	45Hz-5kHz@-10dB	50Hz-4kHz@ - 12dB
<b>Sensitivity:</b>	95dB@1w @1m	96dB@1w@1m av. 300Hz-3kHz
<b>Rated Power:</b>	250w unqualified	Confirmed@7% THD @250w RMS sine wave
<b>Impedance:</b>	8 ohm nominal	9.5 - approx. 50 ohms
<b>Free Air Resonance:</b>	40Hz	38Hz



**Comments:** This brand new driver is the first 15" product to come from Goodmans for many a year. It is a basic, no frills, utility driver suitable for PA or bass instrument applications, with full confirmation of its 250w power rating, if a little low on sensitivity. Good value at its price and a good general purpose workhorse driver.

### Richard Allan Atlas 15

**UK**

**Resale Price inc.**

**tax: £96.60**

**Nominal Cone**

**Diameter:** 15" (38cm)

**Chassis:** Very sturdy, four-spoke cast aluminium of generous thickness, with the familiar 'house' features of the four protruding mounting lugs and bright red felt front gasket. A separate foam gasket is provided for external mouting and a full set of mounting hardware is included.

**Magnet:** 6.1kg ceramic ring structure under simple pressed aluminium cover.

**Cone:** Very deep, straight sided, medium weight, plain paper with linen centre dome over 75mm dia. copper wound coil.

**Suspension:** Damped linen concertina front suspension giving medium compliance piston action and good linearity.

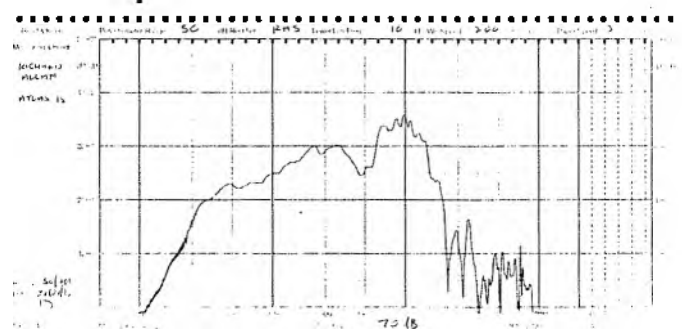
**Finish:** Matt black stove enamel all over.

**Termination:** Large 'laboratory' type colour coded plastic screw terminals.

**Mounting:** Internal or external through 352mm dia. aperture.

### Performance Data:

<b>Frequency Response:</b>	100Hz-2.5kHz @ - 10dB	50Hz-4kHz@ - 12dB
<b>Sensitivity:</b>	98dB@1w @1kHz	99dB@1w@1m av. 300Hz-3kHz
<b>Rated Power:</b>	250w RMS	Confirmed@6% THD @250w RMS sine wave
<b>Impedance:</b>	8 ohm nominal	7.5-20 ohm over operating range.
<b>Free Air Resonance:</b>	35 ± 2Hz	48Hz



**Comments:** An excellent, high power, general purpose driver equally suited to bass instrument or PA applications. Full confirmation of the 250 watt RMS power rating. New chassis is a big improvement over earlier pattern and the unit is very nicely made and presented.

# Marshall Main Dealers

*Marshall*

MEANS MUSIC!

WE CHOSE MARSHALL BECAUSE IT'S THE BEST  
MARSHALL CHOSE US BECAUSE WE'RE THE BEST

—IF YOU'RE THE BEST THEN COME TO  
US FOR SUPER SERVICE:

**GUITARZAN and BONGO BILL**

MIDDLESBOROUGH ROAD  
SOUTHBANK, MIDDLESBOROUGH  
CLEVELAND  
TEL: (0642) 467510

*Marshall Marshall Marshall*

*Marshall*

No deposit credit available on the full range of Marshall gear,  
and of course Aria, Gibson, Music Man, Customsound, Westone,  
Tama, Asha, Gretsch, Shure, AKG, Ibanez, etc

**CASSMUSIC**

70 SEASIDE, EASTBOURNE, SUSSEX. TEL: 37273

LINCOLNS LARGEST MUSIC STORE

*Marshall* AGENT FOR LINES &  
HUMBERSIDE  
NEW COMBO RANGE  
NOW IN STOCK

Phone or call at

**ROSE**  
*MUSIC*

10-12 Tentercroft St  
Lincoln  
0522-28623

Elect Guitars—Keyboards—Synthesizers—etc.

MUSICAL DISCOUNT WAREHOUSE

**HAPPY BIRTHDAY JIM**

*Marshall* Main Dealer

We also stock \*Casio all models, \*Roland Juno 6, \*Sequential  
Circuits, \*Pro One Synth \*Roland TR606, \*Drumatix \*Roland  
TB303 Bassline, \*The Stix Rhythm Unit, \*The Kit Electric  
Drum Kit \*JVC KB400, Moog Rogue Synth our price £199  
\*Phone for quote

**HOBBS  
MUSIC**

3-7 Mary Street  
Lancaster  
Tel: (0524) 60740

Access  
Barclaycard  
Mail Order  
(free Securcor  
delivery)

**SOUND PAD**

MUSIC CENTRE LTD

22/32 Humberstone Road, Leicester  
Phone: Leicester 24183 (STD 05331)

Largest selection of Guitars Amplification Percussion  
Keyboards and Disco Equipment in the Midlands

BRITAINS LARGEST MUSICAL FUTURESTORE

*M* No Deposit

*Ma* Instant Finance  
Quotations on request

*Mar* Part Exchanges Welcome

*Mars* Access/Barclaycard

*Marsh* Diner/Amex

*Marsha* Best Prices

*Marshall* Open Mon/  
Sat 9.30-6

*Marshall* Full Range  
in Stock

# Marshall Main Dealers

biggles music

your **Marshall** main dealer  
for the South-West  
BRISTOL: 85 West St., Old Market  
(0272) 552147/555319  
PLYMOUTH: 214 Exeter Street  
(0752) 29858



**Marshall**

Open 10am-6pm  
Mon-Sat  
Access/Barclaycard  
Part Exchange/Finance Scheme

FOR

**Marshall**

IN ESSEX  
it has to be

HONKY TONK MUSIC  
300-302 LONDON ROAD  
HADLEIGH ESSEX

All models in stock Southend (0702) 553647

**Maurice  
Placquet**

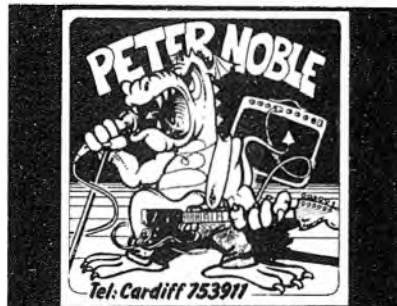
358-360  
Uxbridge Road  
London W12

CONGRATULATIONS TO *Marshall*

on 20 years of sound success  
from your West London Dealer

For all Marshall products, full spares and service by  
highly qualified engineers please contact  
Steve Yelding on 01-749 1204

LOUD 'N' PROUD



FOR MARSHALL IN SOUTH WALES:  
PETER NOBLE LTD.  
11 STATION ROAD, LLANISHEN, CARDIFF.  
TEL: 0222 753911

**FD &  
MUSIC**

FD&H MUSIC  
138-140 Charing Cross Road, London WC2H 0LD  
Telephone 01-836 4786 Telex 25806 Grams Tuneful London EC1

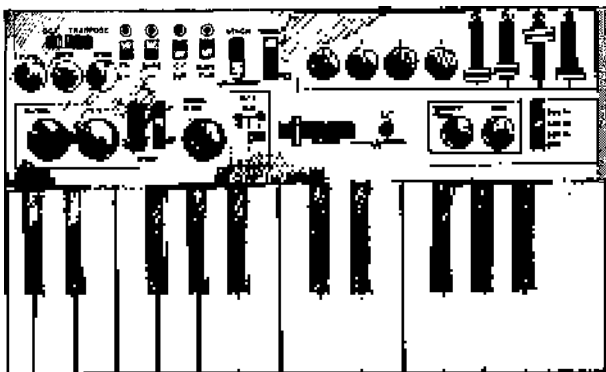
MUSIC & MUSICAL INSTRUMENTS

**Marshall** WEST END AGENTS

Most Models in stock at all times.  
Call write or phone for details & leaflets

NO DEPOSIT credit terms available  
Access & Barclaycard, Amex & Diners Club & Credit terms





# SYNTH CHECK

**ELKA SYNTHEX**

**RRP: £2495**

WELL... AS I BATTLED MY WAY through the fleets of 'W' and 'X' Reg Ford Cortinas that seem to take root on the North Circular, little did I suspect that I would find the new polyphonic synthesizer from Elka to be one of the most impressive new instruments of the year... though to be honest at half past seven in the morning, stuck on the aforementioned road, my thoughts weren't wholly disposed to the job in hand — nevertheless, this new product, the Synthex, is an instrument and a half!

Elka, at one stage, looked like they had the polyphonic market sewn up. Remember their 610 string ensemble? At one stage most bands were using one of these little jobs for their "London Symphony" kick, and Elka were selling them like there was no tomorrow. Unfortunately for this Italian company there was a tomorrow, and it was claimed by the Japanese, such that Elka's share of the group gear keyboard market was slashed. Last year we saw the introduction of two great keyboards (though for some reason not that many players have latched onto the potential of these excellent instruments). The Elka X-50 (£650 rrp) is a marvellous single manual electronic drawbar organ, in the Korg CX-3 and Roland VK-1 vein; and offers many of the facilities to be found on the old tone wheel organs without the problems relating to size — it sounds good too.

The Synthex carries a price tag of £2485 (inc VAT), and that's the recommended retail price, so when the discount boys starting chopping the price around, you might expect to see this machine at an even more attractive price. Okay, so I know over two grand isn't very attractive to most of us, but when you consider what the Synthex has to offer, and how it compares with the competition (Memorymoog, Prophet 5, Jupiter 8 etc) you may see why I use the adjective 'attractive'. Whilst I'm bandying this word about, I think I should point out that the design, and looks of the Synthex are quite (not very) attractive, whereas the name 'Synthex' certainly isn't — I would be put off, initially, by such a dumb title, that was if I didn't know better.

## Order

The main problem the designers have with an instrument of this nature is to cram all the different controls into a relatively small space whilst still retaining

some semblance of order, and trying to make the thing relatively pleasing to the eye. They've succeeded in making the control layout fairly easy to follow, but the actual looks and graphics could be improved. The Synthex is built into a metal chassis which sits in a wooden (dark) case. To get at all the electronic gubbins is simplicity itself — you just remove those four screws on the front panel (see them? — no, I know... poor photo) and the panel hinges back to reveal the neatest looking set of circuit boards I have ever seen in an electronic musical instrument. The internal construction is superb — and surprisingly there isn't a trim pot (a little knob used to tune out any intolerances in the circuitry) to be seen; which means that Elka must have got their designs right. On the basis of this excellent internal layout, I would suggest that the Synthex should be a most reliable product. Incidentally, it is interesting to note that Elka have fitted a cooling fan into the Synthex — this seems like a good idea, especially when you consider how hot the back panels of the Jupiter 8 and Prophet 5 get. The fan is extremely quiet and barely discernable.

This is an eight voice polyphonic programmable synthesizer — in case

you were still trying to guess. And in order to play it Elka, in their infinite wisdom, have fitted a keyboard (that's the thing with all those black and white plastic springy bits).

It's a five octave C to C job that is very comfortable to play — and it is white and black, not ivory and black like so many Italian keyboards. As mentioned (were you paying attention?) this is an eight voice, so there are eight sets of circuits that actually produce the sounds, and the way in which these voices are allocated to the notes played on the keyboard is determined by our old friend the microprocessor — which in fact does all the work over the entire instrument. If nine notes are played at any one time (you've got to be either a fine musician or a grade 'A' bluffer to be attempting such feats) then the computer (microprocessor) whips a voice away from the first note played and gives it to the ninth note. In this way something always has to happen when a new note is played — even if it sounds horrible!

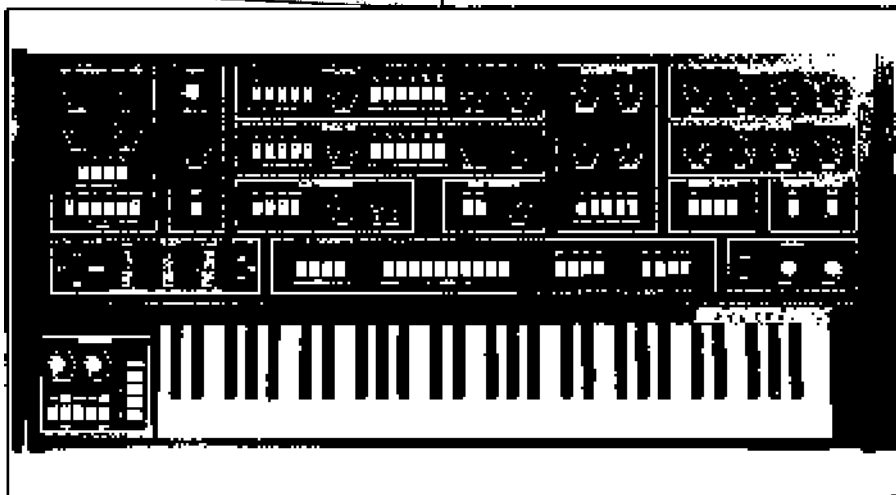
Each of the Synthex's eight voices consists of two oscillators, noise source, multimode voltage controlled amplifier, two envelope generators, and, of course, a VCA. Now, for your entertainment, over the next few paras we'll delve a little more closely into these exciting features.

The oscillators (VCOs) are pretty good, and they offer some rather interesting facilities. Essentially both VCOs are the same, although oscillator 2 can be detuned against oscillator 1, and '1' Synchronised to '2'. So, the oscillators can exist independently in any of five footages (16' to 1') with a rotary

## Quickcheck

(Marks out of 20)

Performance:	19
Tonal Quality:	18
Tonal Variation:	18
Construction:	18
Value for Money:	19
Total:	92%



*An instrument and a half*

control knob enabling addition semitone increments to be made to the pitch (another octave). There are five waveform outputs, though only one at a time may be selected; they are triangle, ramp, square, pulse, and cross modulated pulse width!! (at least that's what I call it). This last one is a weird one; basically it is a pulse wave that is modulated by the other VCO at an audible frequency — I don't know exactly how you are supposed to use this facility, but if both oscillators are synced it does result in some interesting effects. Ordinary PWM is obtained by using the LFO on the pulse wave output(s). Finally, there's an opportunity to Ring Modulate the two oscillators, which can be used to produce those typically rich harmonic tones that are so useful for clangorous sounds (and which Altered Images seem to like).

## Noise

The Noise generator, even, has something extra to offer — it can produce white and/or pink noise. White noise is the normal hissing type of wind-up that we're used to, whilst pink noise also containing a random element of frequencies, is biased so as to produce equal amounts of energy for each octave (no, I won't repeat that). All you need worry about is that pink noise is softer and warmer than white noise, in much the same way that a pink towel feels nicer than a white one.

On to the Multimode voltage controlled filter, which again offers more than your average VCF. Multimode, as the name implies, means that the filter can adopt a number of roles, in this case it can be a 24dB/octave Low Pass, a 6dB/octave Band Pass, a 12dB/octave Band Pass or a 12dB/octave High Pass — pretty versatile, eh? It's very useful to have such an array of filtering functions, and it vastly increases the performance capabilities of the instrument, though I would have thought that if you were offering so many different modes that a 12dB/octave Low Pass option would have been worth including, more so than having two Band Pass types. The filter also can be positively or negatively modulated by its ADSR envelope, and has variable tracking of the keyboard.

The VCA and its ADSR envelope are relatively straightforward, however it's nice to see that Elka have incorporated a 'Hold' and a 'Release' (cancel) button for fast action modification of the envelopes.

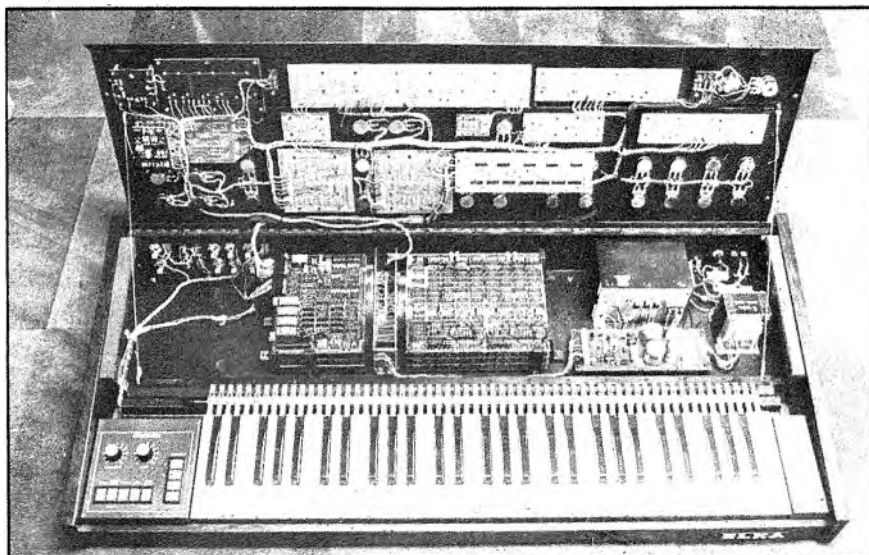
So those are the elements that go into making the voice modules — a very comprehensive array of circuits. But there's more to come. The Synthex has two separate LFOs, one that can be routed to modulate the oscillators, the filter, and/or the VCA, whilst the second one is fed to either the oscillators or the filter through the joystick.

Now this joystick is basically the Synthex's performance control medium, like the wheels on Moog's and SCI's equipment. Moving it up and down bends the oscillators' pitch up or down,

whilst a left movement feeds an LFO signal to the oscillators (vibrato), and a right modulates the filter.

The Chorus generator has three options (four if you count 'off'). '1' and '2' give a nice extra warmth and depth to the overall sound, whilst '3' goes a bit too far to retain any degree of

half) whilst having a completely different sound on the other part of the keyboard (say a flute timbre). In double mode, every time you press a key two voices sound, one with our bass timbre, the other with the flute — in this mode, it would seem sensible to accept that the Synthex can only play up to four notes



*One of the neatest sets of boards ever seen in an electronic instrument*

naturalness, and is primarily designed for synthetic sounds (if you get my flow). Finally, in this part of the proceedings, we come to the Glide/Portamento circuitry, and again Elka have come up with something new. There are four buttons — OSC 1, OSC 2, Glide, and Portamento; and two knobs—Speed and Glide Amount. The first two buttons select which oscillators are going to be swept, whilst the other two select whether it's to be Glide or Portamento. Nor did you, like me, think that these were more or less the same thing? Well, Elka would have it that they aren't — in their book Portamento is the slewing from one note to another, whilst Glide is a sweep up or down from a fixed pitch into the note. Now I come to analyse it, this does seem to make sense; anyway the Synthex has both facilities, with variable rate, and these really are good to use.

That's it then on the voice production side, but I should point out that all the above mentioned features are programmable into the synthesizer's 40 bank memory. (A cassette interface effectively expands this memory capacity almost indefinitely.) In addition to storing 40 programmes, the Synthex has already loaded into it — so you've got 80 different (at least they should be different) voicings there at your fingertips.

## Split

The Synthex is designed so that the keyboard can be operated, if required in either split or double mode. In the former you can position the split anywhere you like, and assign one voicing to one section (e.g. a bass programmed to the bottom octave and a

at a time. The capacity to layer voicings on top of one another is extremely useful as it means that you can build up much richer and more interesting sounds than with just one voice. The Synthex can, if so desired, be played in stereo — this isn't a true stereo, just four voices assigned to one side, and four to the other. However, it can be used to add interest to the overall sound, or, in split or double mode can be used to gain access to one set of voicings so that they can be further modified (reverb, flanging etc.)

I've nearly finished now, but I should mention the four channel sequencer fitted into the panel to the left of the keyboard. This will produce four independent lines in real time, leaving four voices to play against the sequence. It is a handy little device, though one that takes a bit of getting used to (i.e. I kept accidentally erasing my sequences). Elka have thought of everything here and there are even tape syncing outputs and inputs for matching the sequencer up to a multitrack machine or to a programmable rhythm unit etc.

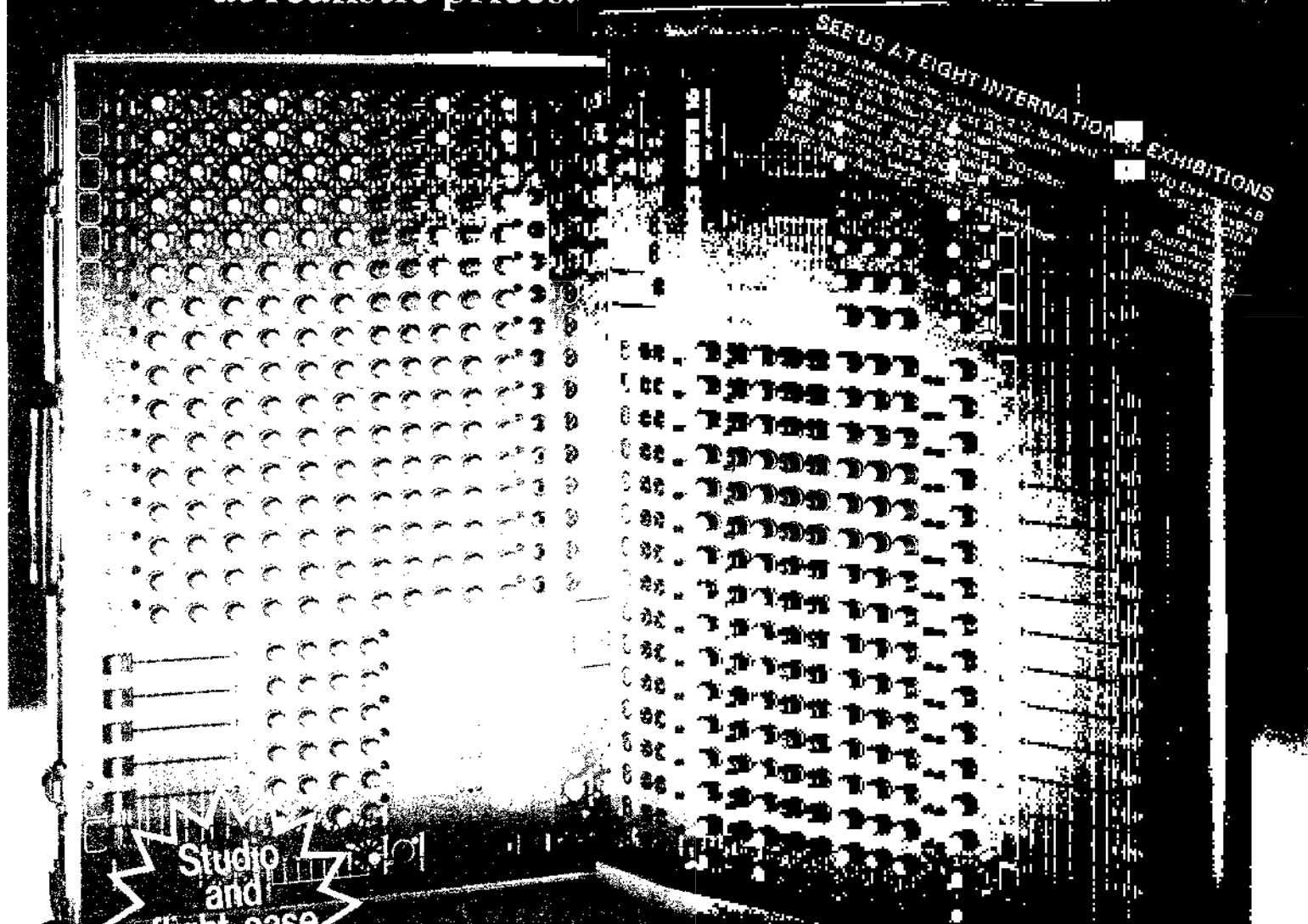
## Summary

This could be one hell of a big seller for Elka if the market is right — though with such a price it should sell itself. The overall tonal quality of the synthesiser is very good — I had no trouble in making some healthy string, brass, organ, wind and piano-like simulations, as well as producing a wide range of full rich abstract sounds. It is extremely easy to play, although it is easy to make a mistake when layering or splitting programmes.

**Jack Barren**

# Star performers at economy prices

When you mix with professionals, it won't be long before you're a star too! Contact Soundout Laboratories for your colour brochure of their extensive range of SOUNDTRACS – professional mixers at realistic prices.



Studio and flight-case versions

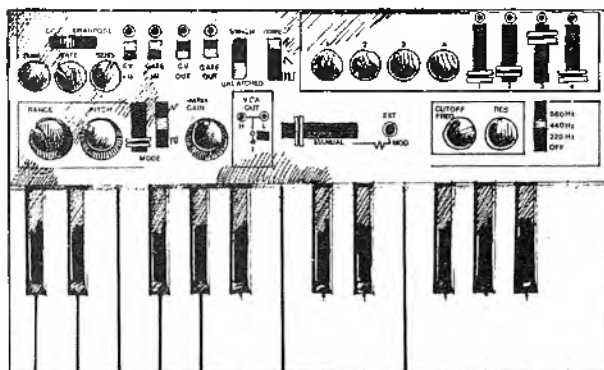
**soundout**

Soundout Laboratories Limited  
91 Ewell Road, Surbiton, Surrey KT6 6AL, England.  
Telephone: 01-399 3392. Telex: 8951073/SNDOUT G  
Telegrams: Soundout, Surbiton.

EXCLUSIVE UK DISTRIBUTION

DON LARKING AUDIO SALES LTD., 29 Guildford Street, Luton, Beds. LU7 2NQ  
Tel: (0532) 450066 Telex: 825488





# SYNTH CHECK

**SENHEISER VSM 201 VOCODER RRP: £5000 approx.**

**ROLAND SVC-350 VOCODER RRP: £600 approx.**

HI THERE GANG! THIS IS YOUR roving reporter here — International Musician's answer to Jimmy Olson, or is it Alfred E. Newman? Searching high and low for interesting toys to play with, I've got my nose well and truly to the ground. (No, it isn't that big.) True to form, I think we've come up with a real scoop. Yes, this month we are reviewing a new product that hasn't even been invented. In fact nobody's bothered to think of it yet. Unfortunately we can't tell you anything about it other than it is very expensive, but is undoubtedly worth it. I can only say that it's stunning, so go out and sell all your worldly possessions 'cos you've just got to have it, otherwise you will be a total nobody. I mean, once people get to hear you don't have it you'll be washed up, finished, a has-been... etc., etc... an etc. So buy it -- buy it now! Well, not really — I'm only kidding. You don't need to sell everything, at least, not this week. In fact, to use a technical term, it is all a load of waste products obtained from a male cow.

Basically, the sense of this ranting and raving is to underline a point that is sadly missed by most people. Month after month, musicians wade through magazines and various bits of blurb looking to discover "the keyboard", or whatever, that is going to change the world and, of course, make everything else redundant. That's rubbish and a sure-fire way of committing economic suicide. Certainly every manufacturer is eager to lure you into buying their latest gizmo — you know, the one with "twin oscillators, flanged voltage, controlled split-level digital doobry. It's great!" But...

A couple of weeks ago I was having a conversation with the main man, Mr Tony Horkins, who for those who don't know, is the editor of this magazine. (On mentioning his name, I am furiously beating my heart and facing towards Mecca — that's the ballroom I'm talking about). Having nothing better to do with our lives, myself and his holiness were discussing the pros and cons of Mini Moogs and their relevance in 1982, and for that matter, any other instrument that has been around for quite a while. People frequently come up to me in the street to ask these deeply meaningful, philosophically crucial questions. I can't figure out why, I sometimes have

enough problems telling my arse from my elbow, or vice versa. Nevertheless these questions have to be answered. (They do?) It's very simple really. If we continue to use the mini Moog as an example, when it first arrived it was a great instrument. The sounds it made were good and distinctive. It was a pioneer — the first of a whole new concept in synthesizers. It's a good ten years since it arrived on the scene, but a mini Moog is still a mini Moog. It sounds as impressive now as it did then. Don't get me wrong. I love fresh innovative technology and what it has provided musicians in recent years, although my bank manager can't always handle it. Once a good instrument, always a good instrument. Just because someone has invented digital keyboards doesn't change the quality of what has been produced before.

Having, hopefully, established this point, we can move on. So getting back to International Musician's wonderful scoop, I have decided this month to review two products — one that emerged some six or seven years ago, whilst the other had been around for as recent as three or four years. As I said earlier, we're really on the ball in this magazine. Also, for a change, neither of these instruments (if that's the correct description for them), are keyboards. Both fit into a classification called "Vocoders", or to the uninitiated, "Voice synthesizers." I know some of you are going to think: "Oh, my God! — Not boring Vocoders." The truth is that not many people have bothered to explore Vocoders, and most of these have applied as much imagination to the subject as compared to the amount of sweat in a flea's lughole. Hence the reason why most results have been well boring, and at least not particularly inspiring. Of course the likes of Stevie Wonder, Herbie Hancock and Wendy Carlos (to name only six), are excluded from this criticism. Like all things, buying a brilliant instrument doesn't instantly make you a brilliant instrumentalist. There's more to being a creative musician than just being able to sign the cheque!

## Examining the goods

Both Vocoders have had plenty of field experience. (No, this doesn't mean that they've been used outdoors, but

then again... ) They represent both ends of the market. Firstly, we have the Sennheiser VSM 201 which is regarded by many as the Guv'nor, as far as Vocoders are concerned, despite it being seven or more years old. It costs approximately £5,000. (Gulp!) The other one is Roland's SVC-350 which is part of the Roland rack. This costs around £600. Can anyone spot the difference? Apart from the extra nought, what else is there? But, before we go any further, let's sort out some basics, like what the hell is a Vocoder?

## Boffin Info

As I mentioned earlier, a Vocoder is a voice synthesiser. The term Vocoder (voice coder) was coined as far back as the Thirties by Homer Dudley. (Impress your friends with that fact.) The basic function of the Vocoder is characterized by an analysis of the speech which is fed into it from a microphone or a tape recorder. In a special filter bank, a spectral analysis is performed and signals are developed which indicate the amount of energy in each channel. One of the prime functions of the analysis is to break the speech down into two parts — voiced and unvoiced sounds. A voiced sound is, for example, the sound "Arrr or Eeee". This is a sound which primarily consists of a pitched note. An unvoiced sound is, say, the sound "Sssh and Esss". This comprises basically white noise as opposed to a pitch. These two components create speech.

After the Vocoder has analysed the speech input, it assembles the new synthetic speech from the characteristic filter values stated above, together with an external replacement signal, such as a synthesiser.

There is one golden rule for Vocoders — you have to have both a speech input and a replacement signal present at the same time otherwise nothing happens.

To go over the principal again; the analysing section breaks down the voice input to determine its frequency content at any given instant, then re-assembles this sound in the synthesiser section using the instrument input as a basic source of building material. In this way the instrument input is continuously processed so that it seems to speak or sing the words which appear at the

# SYNTH CHECK

Continued from page 87

speech input. The pitch of the sound is determined by the pitch of the instrument keyboard input. The harmonic content of the voice that is analysed by the filters creates the various voltages which control/mimic the voice.

## The Roland SVC 350

In the left hand corner we have the Roland — a totally different kettle of fish. Not only is it the other end of the price bracket, but it is also incredibly straightforward to use. The design is similar to that of the 'Roland 330 Vocoder plus' keyboard, except that it is purely a Vocoder and doesn't have the attached keyboard. This one is very much a case of plug in and away we go! Apart from the microphone input (with both cannon and jack sockets — Hey, let's hear it for the boys in the design department!), there are two separate inputs — one for keyboards and a special one for guitar. For a Vocoder to work at its best you need some kind of sustain from the instrument, which guitars don't naturally have, so Roland have put in a compressor circuit and a

harmonic control which affects the sampling threshold of the filters. The main difference between the design circuits of the Vocoder plus, and SVC 350, is that despite the fact that both have filter banks the SVC 350 is variable by adjustment of slider controls on the front panel as opposed to being fixed in the Vocoder plus. Also the Vocoder plus has a ten-band filter bank. The SVC 350 has an 11 band. (What's one filter between friends?) The 11 sliders of this so-called voice character control act like the Sennheiser's "variable channel emphasis" controls in that they are not really Eqs but a means of altering the gain of each filter. A balance control is provided for changing the amount of vocoded/direct microphone signal present at the output. There are output sockets for phones, with their own independent level control; direct instrument; direct microphone, and Vocoder combination. Other points worth noting are that it has its own built-in chorus effect which is constantly on, but can be switched out by using a foot pedal. There is also a hold input socket, again solely for use with a pedal. This function causes the tone colour being produced to be held infinitely when the foot switch is pressed. It's a bit like freeze framing the sound. This, for example, could be used to bridge gaps where the singer takes a breath, or a bath. There isn't much else to this device, except to say that it is very tidy in its construction and it is undoubtedly good.

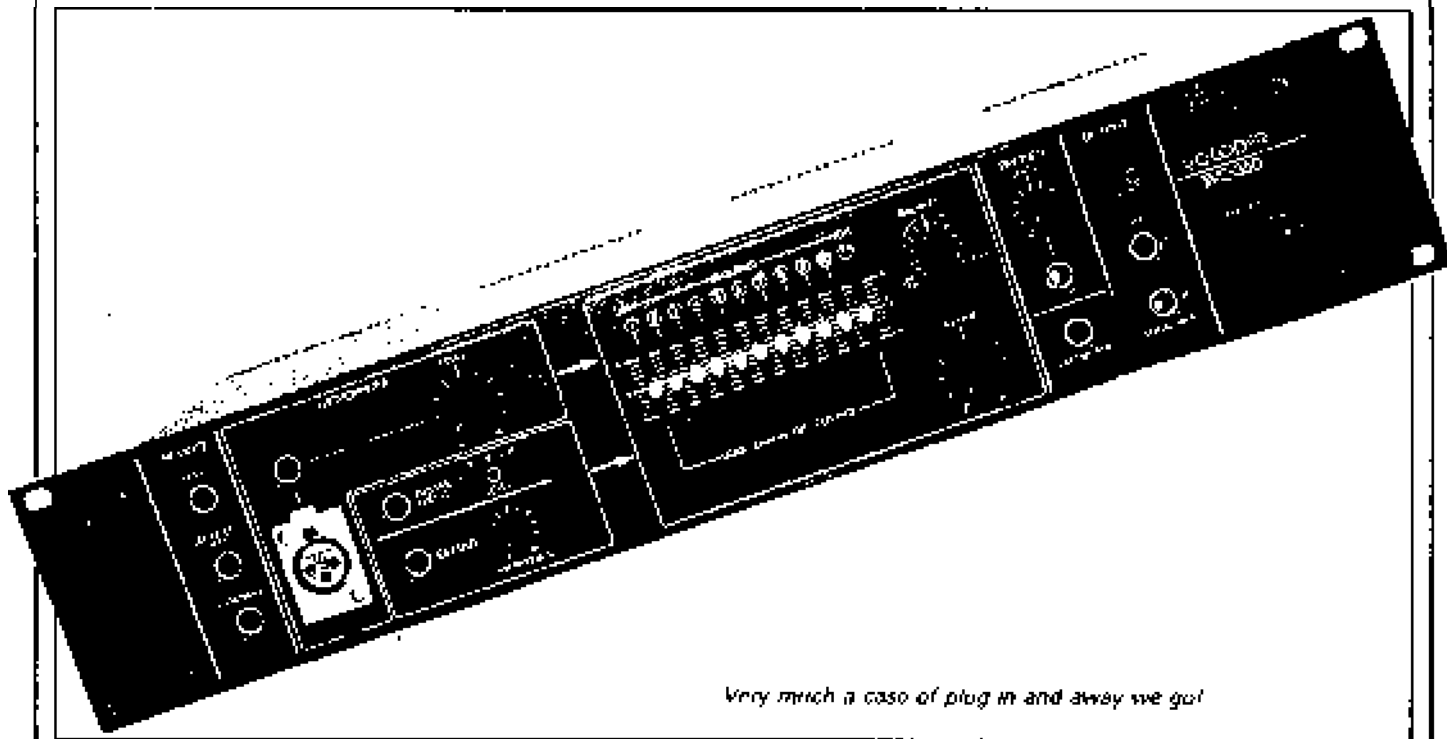
## The Sennheiser VSM 201

In the right hand corner we have the Sennheiser weighing in at a cool five grand and looking totally baffling, if not somewhat antiquated. It was designed by the German company in conjunction with a gentleman whose name is Mr

Heinz Funk (I swear I'm not making this up — he is for real). It was conceived with the accent towards those who did want to explore Vocoder synthesis in depth, therefore it's not of the "plug-in-and-away-we-go" variety. This is a highly complicated device which takes quite a while to get the hang of. Since vocoding is about analysing the voice by using a filter bank that splits the voice signal according to how many filters there are within the bank, the accuracy of the analysis is determined by the quantity of filters. The Sennheiser has 20 analysis filters which are equally spread over the audio spectrum. The quantity of filters plus the quality of their design is what you pay for. Obviously, cheaper Vocoder have less and poorer design. All I need to add about the VSM 201 is that what it provides is wonderful.

The instrument's basic layout is, at first, extremely confusing. It took me about a week before I could really start to understand what was going on. I must have spent a good few days just blankly staring at it. You have two input channels — one for speech, and the other for the "replacement sound". The speech input has a din socket for the mike input (Dumb — Who uses mikes with din sockets?) In the replacement sound input, you have a facility to separate either the "voice or unvoiced sound". Also in this section there are internal replacement sound sources so that you can test the Vocoder without having to use an external keyboard. The voiced sound can be driven by the internal oscillator which has a fixed pitch, and the unvoiced can be driven by the internal white noise generator. A couple of extra input sockets are provided to enable you to use more than one instrument at a time.

Next we move on to the main control section of the VSM 201. I counted a total of 55 control knobs on the front



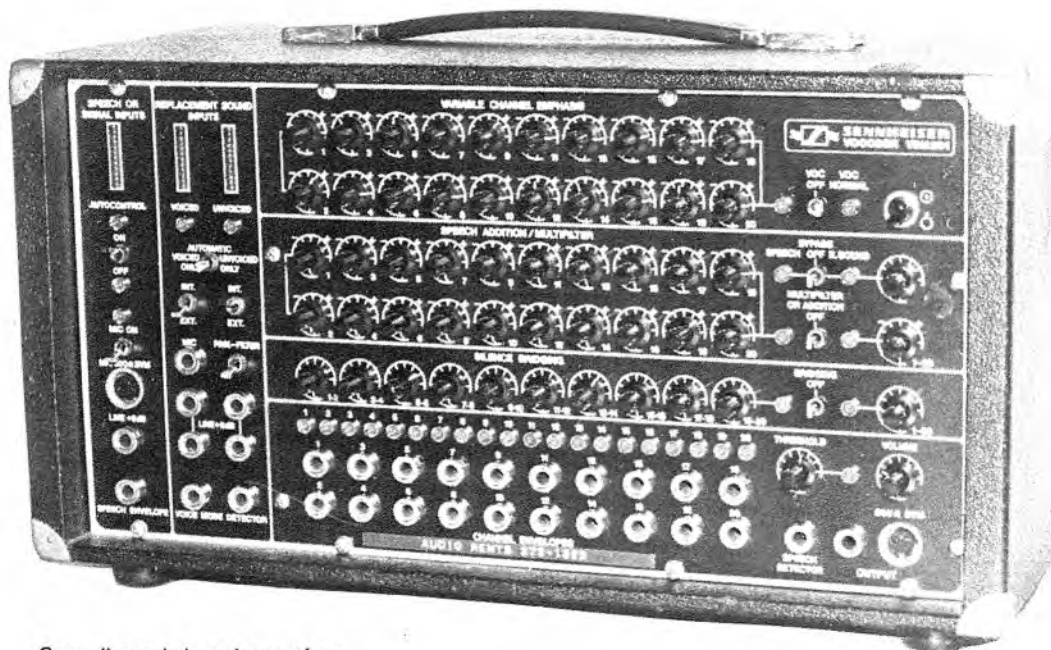
Very much a case of plug in and away we go!

panel, plus 31 jack sockets and 34 LEDs. Despite this vast array of controls, the Sennheiser, apart from the input section, can be simply divided into three separate sections — Variable channel emphasis; speech addition/multifilter, and silence bridging.

Variable channel emphasis has 20 individual controls which adjust the degree each channel of the vocoded sound is emphasised. This can be switched in or out as the Vocoder has a

the same time for the Vocoder to work, therefore whatever comes in on the microphone input, acts as a gate to the replacement sound. So as long as you keep singing/talking/burping, the situations when you want to keep the actual sound of the instrument so that it doesn't completely lose its original quality. For example, to create the sound of singing bells it would be necessary to allow a degree of the original bell signal to be present all the

is a confusing black box very few people appear to know anything about. Its manual is appallingly written for someone who wants to get results fast, but at the end of the day, it's still the Guv'nor. The clarity of the vocoded speech is excellent and it has endless possibilities for achievable effects. On the other hand (I have four fingers and a thumbs — Ha!), the Roland Vocoder is very good for the price and for its facilities. The chorus and hold functions



*Complicated, but the guv'nor*

normal position switch which overrides the control settings. An example of using this section would be when your speech input is rather dull (and I don't mean boring), and you wish to brighten it by emphasising the top end of the frequency spectrum.

Speech addition Multifilter is also divided into 20 individual channel controls. What this section actually does is add your real voice (therefore non-vocoded) to the existing vocoded signal. This is an important feature for creating intelligible speech as well as interesting effects. The difference with this model is that not only can you add the amount of real speech you require, but you can also switch in the 20-band Eq to filter out the bandwidths of sound you might wish to include. This aspect can also be employed as a very high quality multifilter, which means you don't have to use it in conjunction with the vocoded sound. And, let's face it, equalisation is a crucial part of synthesis.

Silence bridging is the art of being able to allow your replacement signal (keyboard) to be heard when there is no voice signal being applied to the speech input. To retrace a few steps back, you need two input signals to be present at

time so as not to lose its distinctive envelope. (I do hope this is all making sense? Answers on a postcard plus, of course, the £5.00 entrance fee — cheques payable to the "Make Paul Fishman a Tax Exile Fund"). Anyway, where was I? — oh, yes, "silence bridging". ("To the bridge, Scotty!") This has an overall amount control, or can be separated into ten different controls, depending on the bandwidth of the replacement signal. Clever stuff! Apart from this, you have 20 LEDs indicating which part of the frequency spectrum your voice input is activating, and that is very helpful when observing the area of Eq you need to use. Underneath these are 20 Jack sockets labelled channel enveloped. They provide voltage outputs whenever the respective channel LEDs are lit. This can be used for triggering and controlling other devices. And that, crudely, is it.

### And the Winner is? . . .

Nobody! It is impossible to declare which is the better because it depends so much on what you actually define as "better". The Sennheiser is expensive. No, I'll re-phrase that — extortionate. It

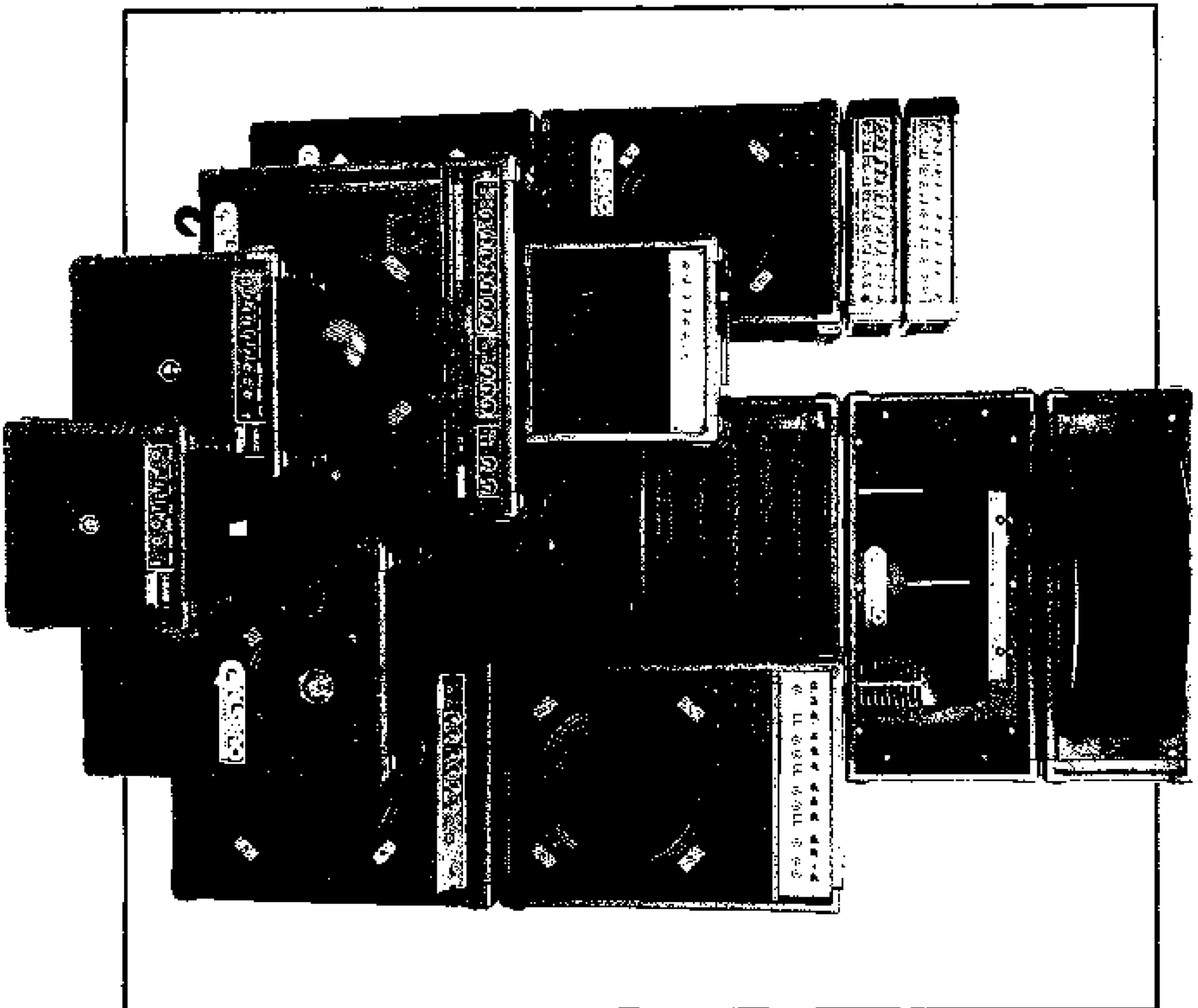
are definitely worthwhile. Its manual is easy to read and concise, though maybe a little too concise. Nevertheless, with the use of the 11 variable channel emphasis controls, its performance is emphatically superior to that of the Vocoder plus purely because it offers much greater control. One piece of equipment is a highly professional instrument, the other is semi-professional. Both have their own special merits.

I have one small groan about both devices — neither comes with a microphone. What's the point of a Vocoder without a mike? Both instruments were prone to feedback when monitoring their outputs and using a normal mike. It would have been nice to have seen one of those little headset microphones included in the package. What's more, they make the user look so butch!!!

P.S. Much thanks to the London Rock Shop for the loan of the SCV 350 and Audio Rents for the Sennheiser, and to "Spud" for endless tea and pita bread, which are essential when reviewing Vocoders. See ya!

**Paul Fishman**





When Carlsbro design new products they do it right. The experience of 20 years is packed into every model. A great sound, attention to detail, quality assurance, reliability and value for money are the Carlsbro hallmarks. With these latest additions Carlsbro give you the most comprehensive range of quality amplification manufactured in Britain today.

# CARLSBRO

## NEW PRODUCTS

# SPECIFICATIONS

## **COBRA 90 P.A.**

A 90 watt 4 channel P.A. amplifier with reverb. Features high and low balanced inputs on each channel plus gain, treble and bass controls, master volume, master presence, tape socket and line out, headphone output, and two effects/send return loops.

## **2 × 10 1 H 50w**

Matching the Cobra 90 perfectly these units feature two 10" drivers plus an H.F. horn for a sophisticated yet highly portable system. Sold in pairs. 8 Ω each.

## **COBRA 90 KEYBOARD**

A 90 watt 3 channel keyboard amplifier with reverb. Specifically designed for contemporary keyboards each channel features gain, treble and bass controls, reverb switch and F/X switch; Master controls are provided for volume, reverb and attack. Useful features are a separate selectable F/X send/return loop plus master F/X loop, line out and headphone sockets. Channel 1 has a high impedance FET input specifically designed for electric pianos.

## **COBRA 90 KEYBOARD COMBO**

A highly portable 90 watt combo version featuring a 15" speaker plus an H.F. horn. Specifications as above.

## **1 × 15 1 H 100w**

Matches perfectly to the Cobra 90 keyboard. This useful loudspeaker cabinet contains one 15" driver plus an H.F. horn. 4 Ω impedance.

## **1 × 15 100w**

A portable 100 watt enclosure fitted with a 15" driver for bass and keyboard applications. 4 Ω impedance.

*Three superb new studio/practise amps of real quality and performance.*

## **WASP LEAD**

A 10 watt combo with one input, volume, treble and bass controls plus D/I (direct injection) and headphone sockets.

## **SCORPION LEAD**

A 20 watt guitar combo featuring one input, gain, treble, bass, reverb and master volume controls plus sockets for D/I, headphones and remote reverb footswitch.

## **SCORPION BASS**

Similar to the Scorpion Lead without reverb and specially designed for bass guitar.

## **ELECTRO ACOUSTIC**

A combo with a difference. The Electro Acoustic is fitted with a powerful 15" speaker plus two J44 H.F. horns in a heavy duty tuned cabinet. Features include twin channels each with Hi and Lo sensitivity inputs, parametric equalisation on channel 1, two types of sustain, accutronic reverb switchable to either channel, pre-amp and slave outputs, 2-way footswitch, Hi and Lo control on both channels and bright switch control on channel 1.

## **ACCORDION SPECIAL**

A 60 watt combo fitted with a 100 watt 15" bass driver. Features include 2 inputs each with individual gain control, bass and treble controls, low frequency pre-emphasis, reverb, master volume plus reverb footswitch and D/I sockets.

## **PROCAB COMPONENT LOUDSPEAKER SYSTEM**

Carlsbro have developed a new high power Procab component loudspeaker system. The system comprises four individual loudspeaker enclosures described below.

### **Procab 1 × 18 300 Bass Enclosure**

This loudspeaker utilises a robust 300 watt 18" inch bass driver in a solid reinforced reflex tuned cabinet giving a flat response down to 35Hz. A louvered speaker grille is fitted to give improved dispersion characteristics and some degree of environmental protection. The loudspeaker has a relatively flat response up to 2kHz, but it is recommended that it be used with an electronic crossover set to 300Hz.

### **Procab 2 × 12 200 MID Enclosure**

This loudspeaker utilises two high quality 100w loudspeakers in a reflex tuned enclosure. Frequency range is from 80Hz to 3kHz so that it may be used in smaller venues without the Procab 1 × 18 if required. Its performance has been optimised however, to work with the Procab 1 × 18 300 and Procab Lens and Long Throw Horns. It is recommended that the MID enclosure should be used with an electronic crossover set to 300Hz. The loudspeaker has a flat response up to 3kHz where the response cuts off rapidly.

### **Procab Lens Horn 200**

This enclosure utilises a high quality lens horn and has smooth performance extending from 3kHz up to 20kHz. The lens type horn has an extremely uniform dispersion characteristic and should be used for "Short Throw" applications. A passive 3kHz high power crossover is fitted.

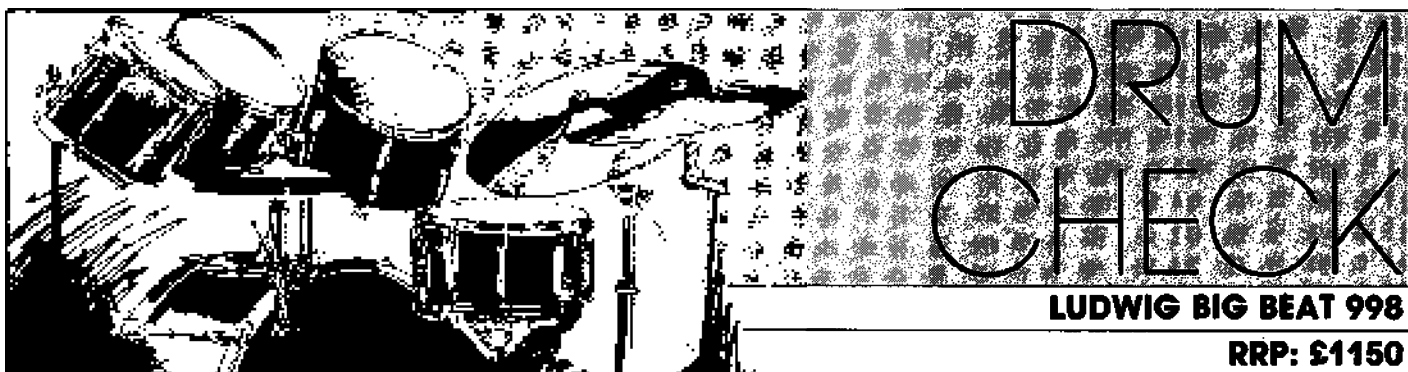
### **Procab LT Horn 200**

This enclosure utilises a fibreglass longthrow horn together with a high quality pressure unit. The frequency response is smooth from 3kHz to 18kHz. A passive 3kHz high power crossover is fitted.

Carlsbro was used exclusively as house backline at Montreaux '82 Jazz Festival. A direct quote from Wilton Felder (sax supremo) of the 'CRUSADERS':— "Since the beginning of the Crusaders, we have had a few bass-guys with various bass-stacks, but man, we have never had the projection of depth and clarity that we got tonight with your Stingray bi-amp system AND YOU CAN QUOTE THAT."

**CARLSBRO** will now be used exclusively by  
Eddie T. Watkins Jnr (bass) and Barry Finnerty (lead guitar) with the **CRUSADERS**.

**Carlsbro Sales Ltd, Cross Drive, Kirkby-in-Ashfield, Nottinghamshire, NG17 7LD**  
**Tel: (0623) 753902 Telex: 377472**



# DRUM CHECK

**LUDWIG BIG BEAT 998**

**RRP: £1150**

I WAS ASTONISHED TO DISCOVER that my last review of Ludwig's BIG BEAT set was almost four years ago. Time certainly flies when you're having fun. Of course, I've appraised lots of Ludwig drums since then, but the ones which I've seen the most of (from behind the counter as it were) are the Big Beat. It ought to be the company's most popular set-up.

In the intervening four years, much has happened in the world and likewise much has happened at Ludwig. The original family firm, started by Old Bill

Ludwig and his brother Theobald in 1909, was, after a chequered existence, finally sold off in November 1981 to the Selmer Corporation of Elkhart, Indiana. Bill Ludwig Jr and his son Billy III have, I understand, been kept on the pay roll in advisory capacities, but to all intents and purposes the company is now run by a totally different set of people. This has meant that the Ludwig wholesale outlets around the world have been changed somewhat — as far as Britain is concerned a new company VINCENT BACH (a subsidiary of Selmer USA) is

now responsible for warehousing and sales. They haven't had anything to do with the drums before (Vincent Bach being a horn manufacturer) but they are very enthusiastic and this can only help both the musical industry and the Ludwig company. I rest my case.

Now, their Big Beat outfit is available in several configurations, but the one in contention this time is 998, which come with a 22" bass drum, 13" and 14" mounted toms, 16" floor toms and the inimitable 14" x 5" 400 metal-shell snare drum. Since it's an outfit, it comes complete with stands, but nowadays to keep a more realistic price, one can buy the set *without* them at a saving of something like £280. However, I am reviewing the *whole* set as it comes out of the box, complete with a pair of straight cymbal stands, hi hat and snare drum stands, and a SPEED KING foot pedal. In a further effort to keep the price down, the old (but perfectly serviceable) double tom holder is fitted instead of their new *modular* one.

This set, like the one I reviewed in '78, has those six ply Maple shells which were first introduced by Ludwig five years ago. (Previous to that, all Ludwig shells were made from three plies with strengthening glue rings.) The modern shells are made from three sets of *twinned* plies, butt jointed and staggered around the circumference to eliminate any weak points.

## Bass Drum

This Big Beat set has a 22" x 14" bass drum with 20 nut boxes, pressed steel claws and cast 'curved T' shaped, timpani type tuners. It also has one pair of Ludwig's retractable, fixed curve, square section spurs with sharp points which stop forward movement admirably. The section of these fittings is half an inch and they provide a rubber foot to go over the spikes to help them grip on polished surfaces — locking the spurs is easy and positive with Ludwig's 'hand sized' plastic wing bolts. This drum has four ply hoops sprayed black and inlaid with plastic strips to match the set itself. As per usual the factory fit a felt strip damper to the batter head which takes just enough ring from the tone to help it cut through. I have always been an admirer of the double headed sound put out by this size of Ludwig drum, but make no mistake, with just a single head, it produces a very modern, ballsy, cutting sound, yet with a good deal of roundness to it.



Snare is the legendary Supraphonic 400



## Tom Tom

Their 998 set has what I consider to be a strange selection of tom tom sizes — 13" x 9", 14" x 10" and 16" x 16". (The more usual sizes to go with a 22" bass drum are 12" x 8", 13" x 9" and 16" x 16".) I would prefer 12" x 8", 14" x 10" and 16" x 16" since these have certainly a more mathematical progression within their head sizes, and so will give more or less equal tonal difference with the *same* head tensions — say four or five quarter turns. The two mounted toms have six square headed tension screws per head and the floor tom has eight. All drums have triple-flange hoops and exactly the same sized nut boxes as are fitted to the bass drum. All nut boxes are padded with a piece of foam wedged between the spring and the outside casing. (The purpose of this foam is to stop the spring and tension-screw inserts from rattling or 'singing' in sympathy with any instrumental notes going on around it.) All three toms have the thicker-than-usual spring steel dampers inside them which are activated by a bolt equipped with a large knurled thumb screw.

I tested the toms with both of their heads on and they sounded as good to me as they did when I first played Ludwigs in 1962. They really do have a strong sound which I personally can't actually feel through the sticks. Their response is so forceful that it makes them much faster to play. Of course they can be (and are often) played softly, but I prefer them when they are being heavily attacked, then they somehow change gear and really give out a penetrating roar.

## Snare Drum

The Supraphonic 400 snare drum is supplied with the set, about which I personally have written thousands of words. However, for those of you out there who don't know it I'll give you my normal guided tour.

"The Ludwig 400 is the snare drum which transcends all different styles of music; from Rock (for which I feel it is the definitive drum) to Sixties modern jazz, and also for all those other sounds and styles in between. This metal-shell drum was first introduced around 1960, but Ludwig have actually been making a ten lug snare drum like it since 1911. It has a seamless shell whose edges are bent over at 45° into the drum. There's a strengthening bead in its middle which is a convex indentation and serves to stop the shell from buckling out of shape. It has ten of Ludwig's double ended Imperial nut boxes which I first saw on a 1932 Ludwig & Ludwig drum which I bought in New York more than ten years ago for \$40. There are of course a pair of triple-flange, pressed steel hoops which contribute a great deal to the bright, cutting quality of the 400. (I once replaced these hoops with some Gretsch ones and the sound got much darker and thicker. Conversely, I put the Ludwig hoops on a Gretsch and its

sound got brighter!

"The snare strainer is the adjustable part-cast, cam-action P85, to which the 18 strand metal snares are cord-attached. It's a single throw-off mechanism and its butt end (the P32) serves just to hold the snares' other end. There's no longer an actual snare-bed (indentation in which the snare sits) in the bottom flange, but instead, every slight decrease in shell depth for about a couple of inches or so either side below the strainer positions. Internally, there's a substantial (by every other company's standards) spring-steel, felt-pad, under-batter-head-operating damper which has its large control knob sticking out of the side of the drum.



Mounted toms are 13" and 14"

The drum's sound is everything the Ludwig catalogue claims and more: 'Instantly responsive over the whole head, crisp, clear, powerful and fast'. The one important thing the catalogue doesn't say is that it's also LOUD! To know it is to love it. It comes with the standard Ludwig coated heads (roughly equivalent to Ambassadors), but I prefer it with centre dot or Duraline ones."

## Accessories

These Big Beat sets are all provided with Ludwig's HERCULES stands. They're all built from very wide bored tubing and all have bent tubular-steel tripod legs fitted with very large wedge-shaped rubber feet which give a much bigger 'floor contact' area. The bases of the tripod stands are very sensible wide-spreading and as I said once before — 'it would be a very unfortunate drummer who could persuade one to fall over'. These stands too have (like the spurs) very large, plastic height arrest screws (called hand sized knobs) which really do allow you to get some purchase on them to lock them in place. The large cymbal tilter also has one of those and the top of each tube has a cast block fitted to it with a newish refinement. A slot is machined into each of these to take a 'quick-set' memory clamp which is cast and then locked via an ordinary drum key. (All stands now have these facilities.) Two cymbal stands are supplied with three section, large diameter tubes with the plastic ended 'T' screws and the large cast splined tilter which these days has more splines than before for finer adjustment, together with a longer and thicker cymbal

mounting rod.

There is, as you'd expect, a Hercules hi hat stand with tubed tripod legs and wide-bored down tubes. I figure it has the same specifications as the old Big Beat pedal, with a centre pull and an adjustable expansion spring. There's a pair of spurs — one fixed beneath the heel plate, and one screw adjustable at the bottom of the twin post framework. The cymbal clutch is as before with a strong height arresting wing bolt. All other locking screws are of the 'hand-sized' variety. The centre pull mechanism is joined by a strong nylon strap. As I've mentioned before the Hercules is not as huge as many of its oriental competitors, but it causes the cymbals to go up and down, keeps them steadily in a comfortable playing position and doesn't slide. What more could you ask?

The modern snare drum stand is pretty much the same as the famous old Atlas — it now has tubular steel legs, but is basically the revered 'Buck Rogers' stand with adjustable basket-type drum retaining action. Nowadays though it has two locking screws for its playing angle adjustment — the pivot (which is normally a simple rivet) can also be locked as well as its playing angle clamped independently.

Much has been written about the famous *Speed King* foot pedal but I'll tell you all I know about it. It was first manufactured in 1937 and has a pair of adjustable *compression* springs installed in the posts. The foot plate is cast, reversible one or two piece (one simply turns the heel portion over) and has a metal link which joins the beater cam to the plate. The *Speed King* has a wonderful feel to it and even though it's expensive here (in Britain), is a good investment for the serious player who wants a good pedal yet without too many adjustments. I feel it takes no time at all to get used to it.

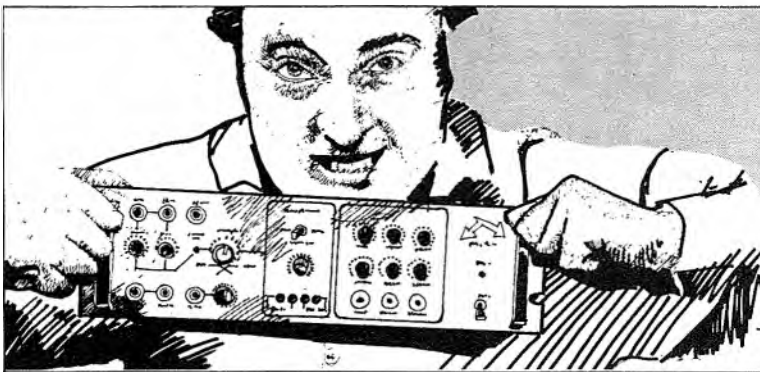
This set uses the old style double ratchet tom holder in a brave effort to keep the cost down. It mounts indirectly to the shell (through a cast boss) and many, many players must have given it their seal of approval over the past decade or so. The top of the holder has two right angled, knurled-rod arms which locate into Ludwig's cast block, tom mounting bracket which is fitted with an eye bolt to retain and arrest them. These blocks are also fitted to the floor tom tom as holders for their double bent steel legs. The down tube fits into another cast block which is bolted to the bass drum's shell with a large plate behind (as have the spurs), this block too has a slot mechanism into it to take the 'Quik Set' clamp which ensures the same height and playing position each time. The height arrest uses one of the hand sized knobs too — I feel this old holder does its job perfectly and is a very worthwhile saving.

All the tom toms and the bass drum are fitted with *Silver Dot* clear batter heads and *heavy* clear bottoms which I

*Continued on page 131*

**We've put more than  
one great name  
to our great new cymbal.**





# SOUND CHECK

DEANVARD V15 RRP: £98.04

V60 RRP: £132.69

I HAD HEARD NOTHING OF THESE totally new British amps before they arrived for checking out, save that Malcolm Green of HH fame was behind Deanvard, together with the Packhorse case people. My initial guess was that they should sound pretty good and not fall apart, but I don't think that I was expecting such a startlingly different looking amp as the one I unpacked first. I happened to open the V15 before the V60 and it just happened to be white and, dare I say it, also appeared to be pebbledashed. This is the nearest description that can be applied to the finish and as I am informed that the 'V' range is available in several striking colours i.e. red, yellow, white and a more conventional black, I would suggest that you be prepared for something really different in the cosmetic department when you go looking for one of these kiddies to try out. I must say that the V60, which was black, looked far more in keeping with the accepted scheme of things in amp design, although I am not saying that this is a good thing or a bad thing, just that people tend to expect telephone boxes to be red, the sky to be blue and amplifiers black. I, for one, am with Deanvard and welcome colourful amps

— it remains to be seen if you do.

I will just mention that the finish itself is a very heavy spray on stipple which appears to be very tough, but I would not be sure how durable and resistant to scuffs and scratches it is in the long term with the kind of dedicated abuse many musicians and most roadies subject their equipment to, but I suppose this can be said of most finishes and we shall see.

OK then — on to the review proper...

The V amp range are all pretty similar in overall design, being on the boxy, chunky side — higher than wide, rather than long and low. The cabinets are well constructed from chipboard with very heavily reinforced corners. Very large and extremely legible control panels are set at the top of the amp and are complimented by nice chunky knobs. If the manufacturers ever decide to change

the name I would suggest Chunky amps as the total overall impression is one of extreme 'chunkyness', if such a word exists.

The speakers, front loaded Fanes, are protected by a plasticised grille of metal mesh very open in squares. The grille is so open as to be non-existent acoustically, and my only criticism of this is that it could be a little too open to provide adequate protection for the speaker from bits and pieces poking into it during transit, but my experience as a service engineer tells me that there is nothing created that will stop lunatics of this particular persuasion poking things in just to see what's in there.

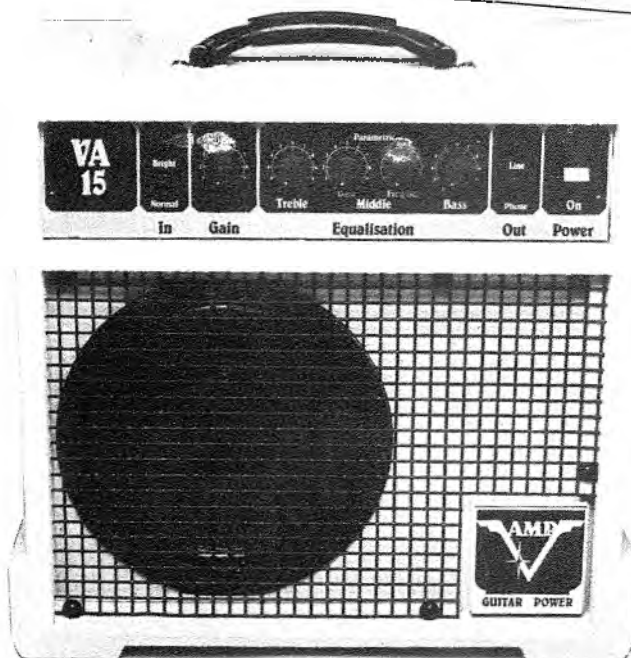
The grille is slotted into a groove in one side of the cabinet, bent, and screwed down with plastic buffers so that it is fixed down under tension to prevent rattles — all good sound mechanical practice. A very substantial handle is fitted and you could be forgiven for thinking that the rivet heads that you can see holding it on just bite into the chipboard of the cabinet, but they don't. Circular washers about an inch in diameter are fitted inside the cabinet and the rivets pass right through the handle, case and these washers, providing a very sound fixing. The cabinet itself is front loaded and sealed, apart from a small port at the back to access and store the mains cable. So far so good, and with the possible exception of the speaker grille the mechanics of the things are pretty well perfect. Oh I nearly forgot, the whole thing is set off by a nice tastefully flashy 'V' logo badge in silver and black to match the control panel. In checking out the electrical side I must point out that several models exist, some with sustain and reverb, and some bass models, but the subjects of this review were the V15 — 15 watt standard and V60 — 60 watt standard. This being the case the facilities and controls are about the same for both amps, the only electrical differences being output power and speaker size. The V15 is equipped with a 10" Fane speaker and the V60 a 12".

The amps have one normal and one bright input, the bright input losing a slight amount of 'poke' in exchange for its brightness, but this is only slight and quite normal in most amps. Controls are Volume, Treble Midrange boost/cut, Midrange frequency, and Bass. You can see from this that we have the dreaded parametrics creeping in here and

## Quickcheck

(Marks out of 20)

Performance	10
Tonal Quality	15
Tonal Variety	16
Construction	18
Value for money	18
Total:	77%



V15 has a 10" speaker



# REW

Main agents for:  
AFC, AVE, ORBESON, ELECTROVOIC,  
FANE, GAUSS, GOODMAN'S, H/H, JBL, TANNY

Europe's Lowest Prices  
Over 4,000 mics  
always in stock.

## Microphones

Model	REW Price
515SA Unidyne B (PA) Hi	£29.69
515SB Unidyne B (PA) Lo	£29.69
588SA Unisphere B (PA) Hi	£38.49
588SB Unisphere B (PA) Lo	£38.49
545D Unidyne 111 (PA) Hi/Lo	£61.58
565D Unisphere 1 (PA) Hi/Lo	£71.48
SM57 Professional (ST + PA) Lo	£78.65
SM58 Professional (ST + PA) Lo	£92.38

Model	REW Price
D12E Bass Mic (ST/PA)	£94.00
D330 EBT Stage Vocal	£78.00
D320 EB PA/Vocal	£68.40
D80 PA/Vocal	£24.75
D310EPA	£49.90
DT90EPA/Gen Purpose	£49.00
D1200E (ST/PA)	£57.24
D2000 Stage Vocal	£67.50
D222EB (ST/PA)	£82.80
D202E1 (ST/PA)	£99.00

# 30% OFF JBL

LISTED BELOW

Model	REW Price
2220 15in. 100W for bass bin	£152.95
2215A 15in. 150W for b/b or monitors	£201.25
127A 10in. 30W for studio monitors	£85.21
K151 18in. 150W bass Alnico magnets	£247.25

Model	REW Price
2231H 15in. similar to the 2215	£178.25
K110 10in. 75W lead/vocal	£100.05
LE25 4311 type tweeter	£38.87
K130 15in. lead/vocal, Alnico	£126.50

ALSO STAGGERING REDUCTIONS ON JBL HORNS, ADAPTERS, LENSES, PLATES, DRIVERS ETC. HUNDREDS OF ITEMS IN STOCK - ALL AT SILLY PRICES. PHONE 01-836 2372

Model	REW Price
DC386 15in. 100W complete monitor kit	£374.90
604 8G 15in. dual concentric monitor	£250.00
G10/60 10in. Lead Guitar	£18.60

G12/65 12in. Lead Guitar	£22.20
G12/65 12in. Twin Cone PA	£21.50
G12/100 12in. Lead + Bass Guitar	£27.80
G15/100 15in. Guitar Organ PA	£38.50
G18/200 18in. Bass Organ	£67.98
P'Cell 12in. Guitar PA	£66.55
P'Cell 15in. Bass Organ PA	£77.77

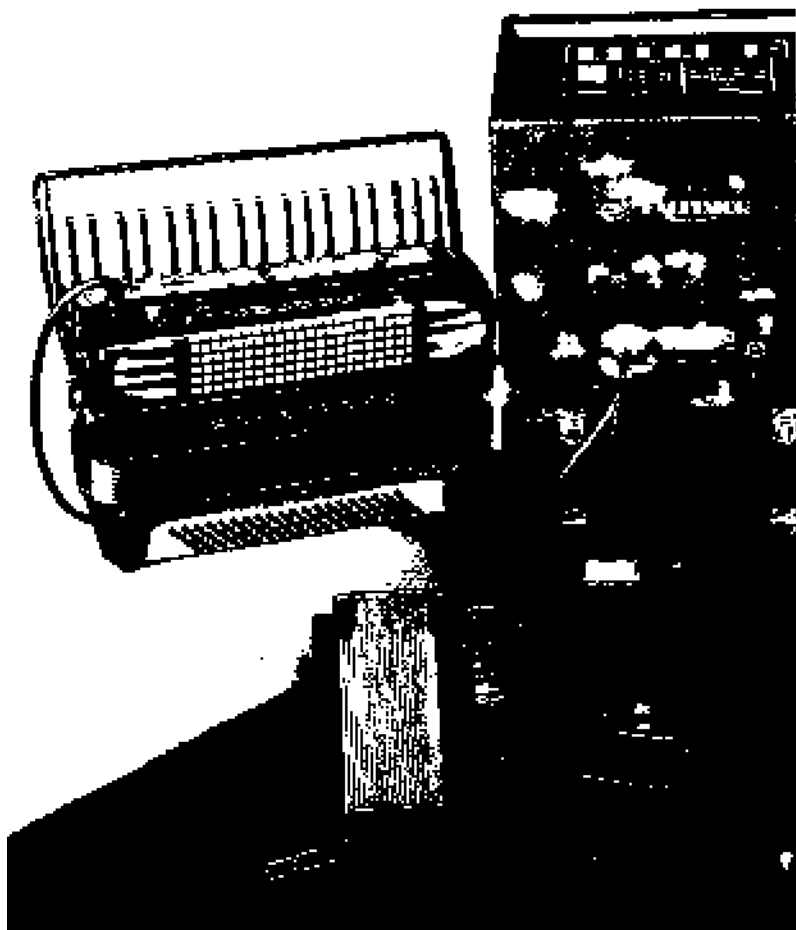
# REW

PROFESSIONAL AUDIO

EXPRESS EXPORT AND MAIL ORDER SERVICE  
114-116 Charing Cross Road, London WC2.  
Tel: 01-836 2372/7851  
Use your Credit Card to order by 'phone.  
Access, Barclaycard, American Express.  
All Prices include VAT.



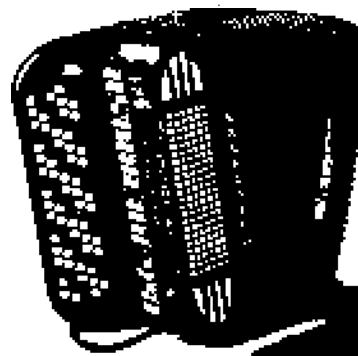
All speakers carry full manufacturer's guarantee.  
Carriage extra: 12in. £1.50, 15in. £2.25, 18in. £3.25  
Horns £1.80.



# DIGISIZER

12,000 bits  
for a perfect sound!

12,000 bits of memory contain the main information which permits the computer of our Digisizer to create the most perfect sounds. The highest technology working for music!



**EXCELSIOR** s.p.a.  
the sound of prestige

Via Martiri della Libertà 3 - 60022 Castelfidardo (AN)

# SOUND CHECK

DEANVARD V15

V60

*Continued from page 95*

depending upon whether you understand them or not, or have ever used them or not, this may strike fear into you, but bear with it because I'll tell you later on that the parametric midrange on these amps is one of the nicest I have used.

We also have a line output socket and a headphone socket which cuts out the internal speaker—great stuff.

Output-wise the amps give an unexpectedly clean sound which continues to be clean to the limits of the volume range. In comparison with some smaller amps the total sound output could seem to be less, but you must bear in mind that on other such amps much of this extra output is sometimes unusable distortion.

It wasn't apparent to me that the Parametric gain control was, in fact, a boost and cut control with a flat gain at about number five. The control is lettered from 0 to 10, but I feel it would be more usefully lettered -10 to +10 like the treble and bass controls. I have had a word with the manufacturers who informed me that this is now in hand and is, in fact, already in production on the S models.

I tried both the V15 and V60 with a selection of guitars, a Fender Strat (you know, one of the real ones made in America), a Gibson Les Paul Standard, a Gibson ES175 and a Kasuga SG copy. All guitars suited the amps and were enhanced in different ways by the tone controls.

The standard models are very clean amps and would not distort under any conditions, and even with more output power available I would not expect them to distort, but you do have the sustain option on some models. The treble control was adequate in that it boosted and cut the treble by an acceptable and pleasing degree with all four guitars. I found the bass control to be slightly less marked in its operation but acceptable none the less. And now to the midrange. As you may or may not know a parametric control not only boosts and cuts a certain frequency, it allows you to alter the frequency at which it boosts and cuts, so making the choice of the range of these frequencies very important. There is no indication of the range of frequency shift on these amps except for the midpoint which is marked at 1kHz, but the range is perfect. This parametric midrange control brings the other controls to life, which you would expect but don't always get from

parametrics. I found that tones were available from beautiful honky Ampeg noises to screaming trebles that could bring the fillings out of your teeth. All in all a great sounding amp, or amps, because they both did it. The 10" speaker in the V15 did not sound very much different from the 12" in the V60. My overall impression is that if these amps are as loud as they look as though they ought to be, then with the sounds available — look out!

When looking inside to check the output circuitry and general electrical construction I came across a problem from a servicing point of view, although that will hopefully not concern you when you buy one. When the amplifier chassis is screwed into the cabinet a piece of rubber foam is laid in to prevent resonance, which is good practice, but

are a servicing engineer you'll have a good sense of humour anyway.

When I had removed the chassis the standard of manufacture, quality of components and layout were very impressive indeed — no corners cut here — and leads long enough to work on the amp out of the cabinet — so simple to do, but how many manufacturers do it?

At the time of actually reviewing the amps I did not know the prices, except that I was informed that they were not arm and leg jobs, so if you think I got a shock when I saw them, imagine the shock I got when I got the prices from Deanvard. Bearing in mind that these are manufacturers' recommended retail prices including VAT, and that you will probably be able to better them at the many discount dealers, the price of the



V60 has a 12" speaker

this foam has become bonded to the surfaces of the amp chassis and the cabinet to the extent that it was impossible to get the chassis out. I tugged and pulled and levered to no avail, and the only way I could get into the works was to stick my arm in through the back of the mains lead access hole and push the amp section out. This operation was successful in removing the amp chassis and quite a lot of skin from the arm I had stuffed in, due to the roughness of the covering material around the access hole. (The manufacturers later informed me that a tool will be supplied with the amps to servicing dealers to enable easy extraction.) If you do not have to service these amps I would say that this is good news because it means that the chances of you gaining access where you shouldn't and electrocuting yourself are about on par with you winning the pools whilst being struck by lightning. If you

V15 is £98.04, and the V60, £133.69.

The whole V amp range comprises of V10, V15, V30 and V60. There are bass versions available of the V30 and V60, and sustain + reverb versions available of the V30 and V60.

In conclusion I can only say that these appear to be great little amps. I am not sure if the finish and colour schemes are revolutionary, or brave. I am not sure what the market is for small clean guitar amps, but I'm sure that Malcolm Green does. I am sure that these amps are magnificently constructed, superbly efficient from a tonal point of view and represent excellent value for money.

*Alan Kensley runs ALAN KENSLEY ELECTRONIC SERVICES from premises at HOLIDAY MUSIC LTD, 579 High Rd, Leytonstone, London E11, and is a servicing engineer of many years experience in the music business. He is an active gigging musician.*

# Roland NEWSLINK

## MEET AMDEK - AND BUILD YOUR OWN SOUNDS

### The AMDEK Concept

Amdek is a revolutionary system of kit-built sound equipment and effects from Roland.

It stands apart from any other kit because it's devised to match musicians' standards, not just kit-builders'. More than that, devised so that the finished product will be of comparable quality to equipment in either Roland or Boss lines.

Amdek represents more than an electronic adventure. It represents the possibility of understanding and controlling the technology that underlies much contemporary music. When you've built an Amdek rhythm machine, mixing board or FX pedal you can go on to customize your own individual sounds and effects. As you do so you'll learn what to expect from various different components and the potential for new ideas and modifications is infinite.

Amdek. Creative electronics for creative musicians.

### Easy-to-Build

Each AMDEK kit is supplied with clear instructions including a note of the number of steps necessary for completion. These vary from 20 steps (some of the pedals) to 37 steps (the delay line)

Criticisms of kit-built products in the past have arisen from the fact that it's extremely hard to work on PCB's with domestic quality soldering equipment. This could result in a high failure rate or unsatisfactory performance.

With Amdek, all PCB's are supplied complete. This does not affect the potential for modifications and additions as these can be made by interchanging other resistors and components. But working with complete PCB's means that construction

procedure is nearly foolproof and in very little time (perhaps as little as a couple of hours) you have a reliable product you can use with complete confidence, either on stage or in studio.

Whether you're constructing or customizing your AMDEK kit a very basic range of tools will suffice. We recommend soldering iron, (plus appropriate cleaner), large and small Phillips screwdrivers, electrical screwdriver, pliers and wire stripper.

No special experience is necessary to construct, using these tools and fundamental techniques, a unit that looks and performs like a top class commercially made product.

### 24-Hour Advice Hotline.

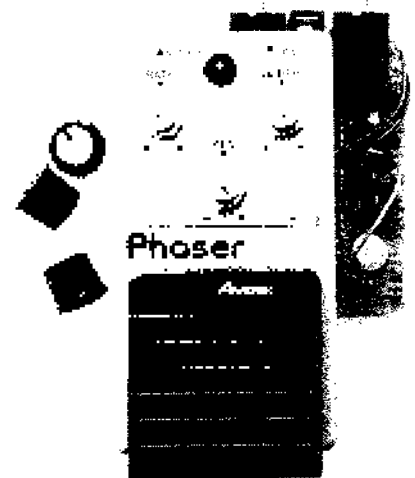
The AMDEK Hotline is another major benefit, although the kits are so simple to build it may be very little used.

The idea is that if you ever do have a problem, you can contact the AMDEK team via an Ansafone - in which case a reply is guaranteed within 24 hours. (Except weekends).

This unique service can be used to troubleshoot for faults in a finished unit or ask for help during construction. It can also advise on components and sounds in making personalized AMDEK units.

Our motto is that the customizer is always right, but if he isn't, we'll be on hand to help out.

HOTLINE ON 01 847 1671 NOW!!



### The AMDEK Range

The quality of a kit is the quality of its parts. That's why the advanced electronic components that make up AMDEK kits, the noiseless electronic switches, BBD devices, and the printed circuits themselves, are consistently the finest and most reliable to be had. The same, in fact, that are used in Roland and Boss products.

But AMDEK kits are in no way copies of Roland and Boss originals. They're originals in their own right. Even the pedals have their own individual character and specification. The compact tuning amp and metronome have no direct equivalents amongst Boss equipment, and the Stereo 6-channel Mixer, the Delay Machine and the Graphic all, in their own way, break new ground. No range from the Roland Group would be complete without a couple of real

trailblazers, and the pint-sized Percussion Synthesizer together with the new middle range programmable rhythm machine are certainly that! Even before you begin to customize, AMDEK kits represent a new and unique range of sound products.

### Versatility Afoot

The DSK-100 Distortion Kit is characteristically adaptable. Distortion, Tone and Level controls will give effects from a searing 'metal' distortion to the much warmer sound of a slightly clipping valve amp. But distortion is a highly personal matter, every guitarist has a slightly different idea of what he wants from his guitar, amplifier, and pedal. That's why there are two simple AMDEK-recommended modifications for the



guitarist who wishes to customize this pedal to his requirements. This gives the AMDEK DSK-100 more potential than any other distortion pedal on the market.

**The PHK-100 Phaser Kit** incorporates a Resonance control as well as Rate and Depth setting. The phase shift is 4 steps, 720 degrees with an oscillation rate from 130ms to 9 seconds. Like all AMDEK pedals it runs off a 9V battery but has an input for external power supply, and has a check light to tell you when the effect is operating. The assembly process is divided into 21 simple steps; all the pedals have around this number.

**The GMK-100 Compressor Kit** represents a device with many uses in studio as well as on stage and accordingly it is designed so that the builder can modify its performance on no less than four parameters. The basic form has level and sustain controls and a compression range of 40dB. Instructions are available for delaying input signal, delaying restoration time and so on using easily fitted components. Once again, the AMDEK product scores over a conventional pedal which cannot be tailored to an individual sound or technique.

**The TAK-100 Tuning Amp Kit** is an accurate and easy-to-use tuning device incorporating a 200mW mini-amplifier. With headphone socket. For convenient tuning before you go on stage there's little to beat this pint-sized, or rather quartz-size, AMDEK kit.

**The AMK-100 Electronic Metronome Kit** gives accurate red/green light and sound signals throughout an ample range of tempos. Metronomes are once more being frequently recommended as practise aids particularly for sax and lead line players (a leading brass man recently said: once you can 'swing' with a metronome you can swing with anyone). The AMDEK product with 6 beats, LED indicators and Piezo-Electronic speaker will be a fine example of what AMDEK technology and your handiwork can achieve.

**The CHK-100 Chorus Kit** has rate and depth controls for deep chorus effects varying to clear, sharp tremolo. The stereo output maximizes the special impression. Just 20 easily followed assembly steps and

you too can join in the AMDEK Chorus.

**The FLK-100 Flanger Kit** is a powerful effects unit using a BBD element to ensure stability. There are Manual, Depth, Rate and Resonance controls and the unit will give delay time from 1ms to 13ms, oscillation range from 100ms to 16 seconds. Low noise and high performance are designed in. The Flanger is said to have been named by John Lennon when he was asked for one of the first ever devices using a swearword that was popular at the time: 'Pass me that flanging pedal...'; others say that studio engineers named it from the techniques of touching a spool flange to slow the tape.

### AMDEK Pro-Sound!

**The MXK-100 Mixer Kit** is not to be mixed up with the so-called 'Mike-Mixers' currently on the market. Although remarkably compact it will handle inputs from microphone through line levels: input levels rated at -50dBm - 35dBm - 15dBm (switchable); output -10dBm to +13dBm max. There is a level fader and a panpot as well as the 3-position sensitivity switch on each of the six channels, and two Master Volume faders at the output stage. Exemplary signal-to-noise performance makes this a very attractive little board.

**The DMK-100 Delay Kit** again has excellent S/N ratio and again offers a very high standard of performance: there's an integral footpedal but in many ways this would be more comparable with a rack mounted delay. There are controls for input level, delay time (25ms to 300ms), intensity and delay volume. The input level has 3-position sensitivity switching as well. E and D+E outputs are standard. Like all AMDEK products the Delay has a heavy duty metal casing: musicians and roadies will know why.

**The GEK-100 Graphic Equalizer Kit** is a graphic example of why some small equalizers are more equal than others. It is a minimal-noise design with 10 channels sampling at 31Hz, 62Hz, 125Hz, 250Hz, 500Hz, 1kHz, 2kHz, 4kHz, 8kHz and 16kHz. There is a hefty 12dB boost or cut on each channel. Combined, enough to iron out the most acoustically uninviting of

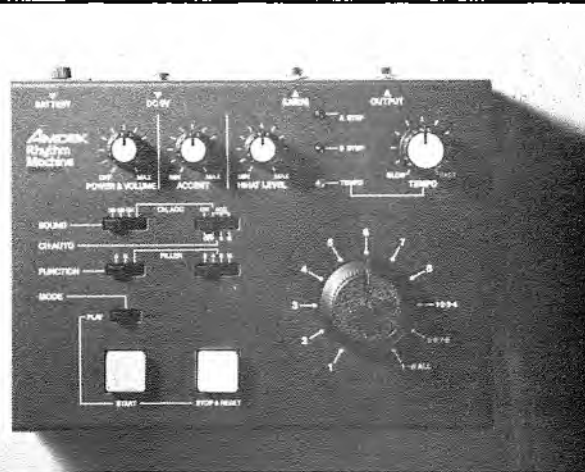
venues, or do a bit of creative sculpting in sound. The 10-band graphic can be assembled in just 26 steps.

### The Drum Kits

AMDEK's exciting new percussion range will be in the country soon, offering the home builder two more products that will really make waves in the music business.

**The PCK-100 Percussion Synthesizer Kit** will create a whole range of percussion sounds in its basic form and even more if you wish to adapt the circuit. Sensitivity, Decay, Rate, Pitch, Sweep and Depth potentiometers will give you everything from a powerful rock bass drum to snares, toms or percussion effects of your own creation. There's a built-in sensor so you can prepare a hitting board that will trigger the PCK-100 direct - no expensive electronic drum pads to be bought. Alternatively you can trigger the unit via an input jack using microphone, guitar, sequencer or rhythm machine signals. Apart from being the first drum you can play with a guitar this versatile unit may be the world's most compact drum kit and arguably the most innovative sound kit ever devised.

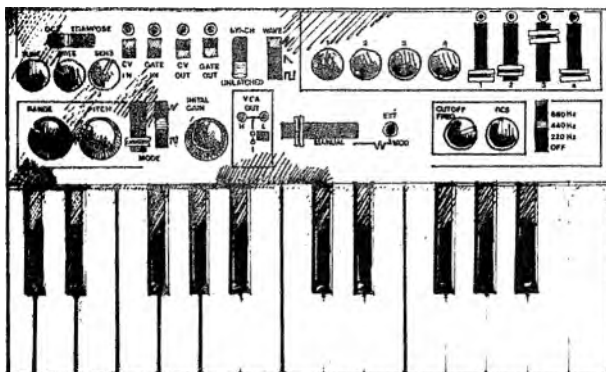
**The RMK-100 Rhythm Machine Kit** is just one more in the tradition of Roland's world beating rhythms. There's some similarity to the stalwart Boss Doctor Rhythm and indeed this machine offers similar programming ease and flexibility. In addition to the all-important Accent control there are however four sound sources; bass drum, snare drum, open hi-hat and closed hi-hat. There is a maximum capacity of 16 rhythm patterns in 12 or 16 steps. But there's also a special setting for fills and to give interest and variety to your drum parts channels 1 to 4, 5 to 8 or 1 to 8 can be programmed to run sequentially given a maximum 128 step drum part. In other words, a basic Rhythm Composer. But you can still put it together in 22 steps, although you might also like to use your newly acquired skills and customize the circuit - and the sounds. How about the possibility of interface with the PCK-100, we hear you ask? Well, just solder on. With AMDEK, almost anything is possible.



FLK 100 .... £70.00    GEK 100 .... £80.00    PHK 100 .... £45.00    TAK 100 .... £40.00  
 PCK 100 .... £60.00    MXK 100 .... £100.00    CMK 100 .... £40.00    DSK 100 .... £35.00  
 CHK 100 .... £60.00    EMK 100 .... £40.00    RMK 100 .... £100.00    DMK 100 .... £145.00

Roland (UK) Ltd, Great West Trading Estate, 983 Great West Road, Brentford, Middx.

Tel: (01) 568 4578. Tx: 934470 Roland G.



# SYNTH CHECK

**JVC KB-500**

**RRP: Between £350 and £400**

JVC HAVE DECIDED NOT TO LET Casio, Roland and Yamaha have things entirely their own way, so now it is a four cornered fight to win the lucrative single manual electronic keyboard market — the JVC's weapon is this new 'fun' instrument—the KB-500.

Now this isn't really a group-gear piece of equipment — quite simply because it does almost everything itself (melody, accompaniment, bass, drums etc) thus putting your would be fellow musicians out of a job — though one positive aspect is that you don't have to worry from which corner the next key change is coming. Essentially this is a one man operation designed for use in the home, or club where you might be the only player, or backing a singer. Nevertheless, if you forget about all the automatic thingumybobbs and just use the KB-500 as a polyphonic ensemble, you will be pleasantly surprised by the quality of some of the voicings — many of which will fit an electronic/rock environment.

Before going any further we better talk money — how much am I getting paid for this?? Sorry, I mean how much does one have to pay for this fine product? Well as yet JVC are still umming and aahing over this one, it is a very new product, and at the time of doing this review there are only two of these units in our green and pleasant land, but I'm assured that it will be under £400, and probably above £350. How does that grab you?

JVC have been in the music business for some time now, not only making hi-fi equipment and all that kind of thing, but they have also a fair range of home organs in their catalogue; these range in price from just under the grand to five, and it won't come as a surprise if I tell you that they've used several of the features found on these models on this new beastie.

The KB-500 is destined to compete, both in terms of price and functions with Yamaha's PS-30 and Casio's CT-403, and maybe the CT-701. How does it come off? Well find out for yourselves by reading further.

## Voices

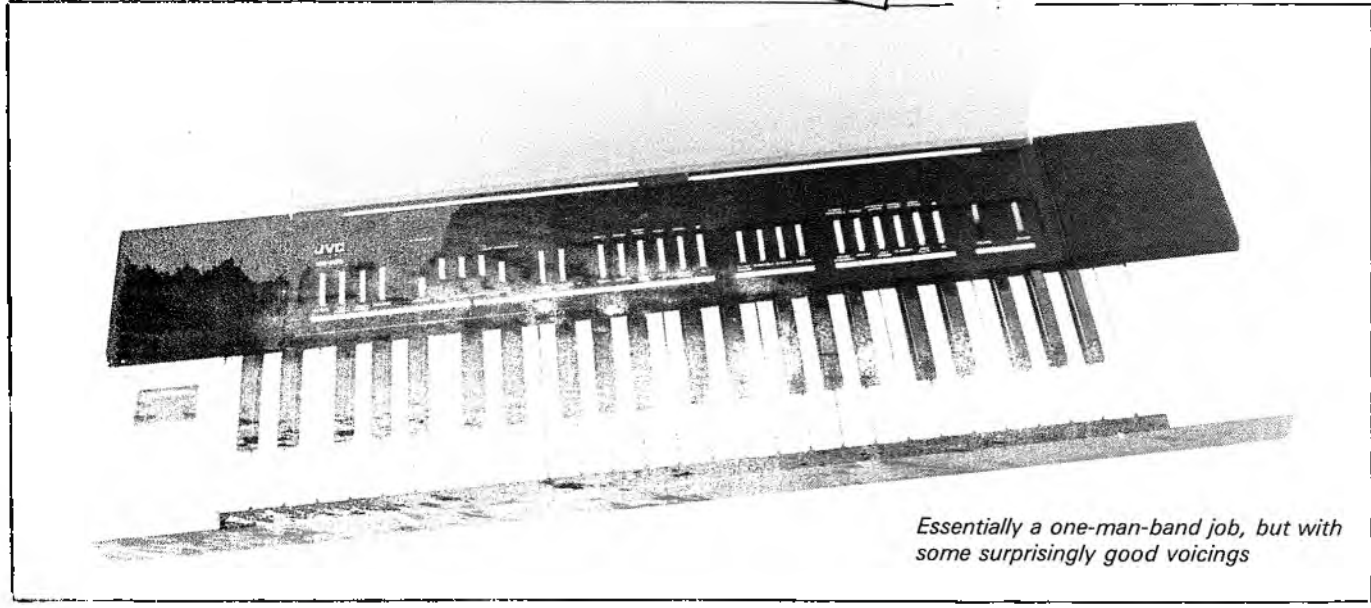
This is an eight voice polyphonic ensemble with four octave C to C keyboard, auto rhythm, auto bass, auto accompaniment, and arpeggiator, and also there is a chord sequencer. It can be powered by mains, batteries, or Car Battery (hence it can be taken

anywhere), and is equipped with its own stereo monitor amplifier and two built-in speakers.

I find that four octaves isn't quite enough for an instrument of this nature, but you can manage to get by with this span. The keyboard can either be used in Normal mode, whence the melody voices encompass the entire range, or when the automatic accompaniment is set-off, the bottom octave and a half is given over to this section and the melody line has to be played on the remaining two and a half octaves (this is where the restrictions of having just four octaves become particularly apparent). The keyboard itself is well made, and shouldn't give any trouble for a good few years.

Let's now look at the actual voices that constitute the melody section (at least that's what I'm going to call it). JVC have given us ten different preset sounds to play with here, and these are selected by means of six rocker tabs (like those found on the Yamaha PS range). Six switches to select one of ten presets — can you work that one out? Actually it is quite simple (if rather cumbersome to use in practice). Five of the switches are used to select two preset sounds, whilst the sixth dictates which of the two should come into play — there's no mixing of presets possible with this machine. The quality of the sounds, on the whole, is very good. I especially like the Jazz Organ, Brass and

Quickcheck	
(Marks out of 20)	
Performance:	16
Tonal Quality:	18
Tonal Variation:	17
Construction:	17
Value for Money:	17
Total:	85%



*Essentially a one-man-band job, but with some surprisingly good voicings*



*Rhythm section is a bit restricting*

Vibraphone voicings, and the Piano (straight), Organ, Harpsichord and Clarinet presets are also most effective. The Hawaiian Guitar sound was interesting, but like the Casio and Yamaha machines, JVC seem incapable of getting a good String, or String Ensemble sound out of their instrument. Is there something wrong with the way the Japanese 'hear' a stringed instrument such as a violin, or is there some conspiracy afoot to corrupt our interpretation of a good string simulation such that they can make their products more easily? I don't know, but the String Ensemble sound here is pretty naff. Those of you who are counting will realise that I've only mentioned nine of the ten preset voicings — the tenth, Jazz Flute, is better not mentioned.

One of the big selling points JVC make of this instrument is that it operates in stereo. "The Keyboard Goes Stereo" is emblazoned across the front of their promotional leaflet on the KB-500. To the left of the melody selector tabs is a section marked 'Effects', and there sit four more rocker tabs — three of which I shall now mention. Firstly Sustain; this is fairly self explanatory, when activated it increases the release or decay time of the preset (depending whether it is a percussive or sustained voicing). 'Stereo' is somewhat more interesting; JVC have, according to JVC, developed a unique electronic system that splits a monaural signal into a stereo one, each characterised by appropriate differences in terms of volume and phase, which helps create a truly spacious concert hall sound. Yup, well it does work, a new dimension is added to the sound by this effect, and full marks must go to JVC for beating Casio and Yamaha in incorporating such a feature in their product. The third effect 'Ensemble' also operates in stereo, but in addition to splitting the signal, it also introduces a degree of spatial movement to the sound, whilst simultaneously changing the envelope

shape of the presets to simulate a kind of reverberation effect — this too adds considerably to the overall depth and sound quality of the presets.

### Rhythm

Now we are onto the rhythm unit, which again features ten selections selectable using six rocker tabs. The rhythms are fixed, there are no fills and you can't mix them, so this is a bit restricting on those of you who like to structure your own rhythm tracks. There are the standard patterns such as Waltz, Samba, Bossa Nova, Tango, Rhumba, and March (here called Polka/March), but more interesting to us (I would dare suggest) are the Rock, Swing, Slow Rock and Disco arrangements which are well structured, and, as with the rest of the rhythms, are nicely voiced, though

the bass drum could do with a bit more bottle.

The other automatics centre around JVC's "Fascinating Chord" system (Mmmm) which basically does all the work for you in forming a chord, and constructing a suitable bass line and arpeggio accompaniment. Personally I don't like these automatic features very much, and like many other instruments the voicings used aren't up to those of the main melody section (especially that used for the arpeggiator on the KB-500).

One of the most exciting features of this instrument is the Compuorder facility. This is situated to the left of the keyboard, and to some extent looks a bit like a little cassette recorder, though it isn't. This device allows you to load three separate sequences of chords (each of 42 bars length) so you can pre-programme the accompaniment beforehand, and thence have both hands free to try and get the melody line and timbre right. This is a handy feature for composing, and arranging songs.

So, those are the features, all wrapped up in a compact, and quite nice looking plastic package. The monitor speakers aren't bad, although they are a little lacking in substance — the overall sound is made to seem a little on the thin side by them. If you are looking for an instrument of this nature, then this is a worthwhile consideration, especially with the good stereo sound and chord memory. However, the competition is pretty fierce in this market, and it is worth comparing this unit with the other types available.

The KB-500 marks an interesting step for the giant JVC corporation, and I would imagine that this is just the first in a line of low price consumer orientated products that will be flooding into the western markets.

**Jack Barren**



*Voicings are operated by six rocker tabs*



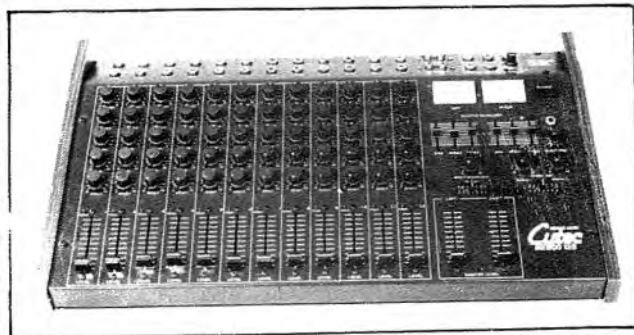
# BOSE<sup>®</sup> FOR PROS.



Power Technics  
Unit 3,  
Kenwood Road Industrial Estate,  
Reddish,  
Stockport.

## Cutec

— The hottest little mixer  
in the world!



New from Cutec comes the MX1200 — a superb compact 12 channel mixer loaded with professional features yet really simple to operate.

### FEATURES

- Separate mic and line input jacks
- Bass & Treble • Foldback
- Echo/Effects with stereo panning
- P.P.I. indicators • Stereo h/phones
- Stereo 3 band graphics on outputs
- Illuminated V.U.'s • 60mm faders
- Two stereo disc inputs, crossfadeable

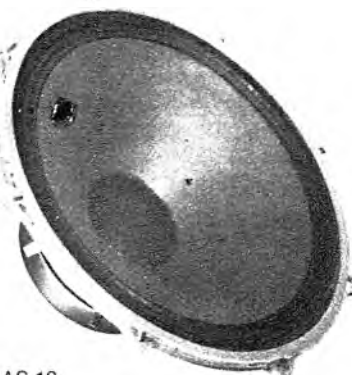
If you need a well built, reliable, quality mixer and can't justify spending £5-600, the MX1200 is a must. Noise and distortion are very low, it's tough, and there's an optional wood/vinyl case. You won't find better value anywhere. Contact your dealer or M.T.R. Ltd.

• R.R.P. £244 + VAT •



Ford House, 58 Cross Rd., Bushey, Herts Watford 34050

# They were ALWAYS Good! Now they are even BETTER!



ATLAS 18.

**POWER RANGE '81**

	Power Handling rms watts	Sensitivity	
		Average 400Hz-2kHz	Peak 1kHz
HD 8	50	95	98
HD 10	100	99	101
HD 12	100	101	104
HD 12P	100	102	107
HD 15	125	102	104
HD 15P	125	103	108
ATLAS 10	125	103	110
ATLAS 12	125	105	110
ATLAS 15	250	103	110
ATLAS 18	250	104	108

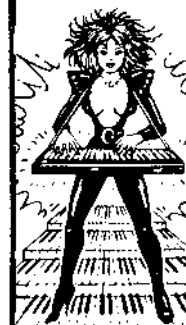
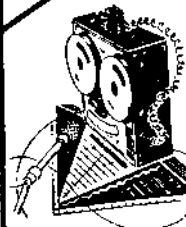
## Richard Allan

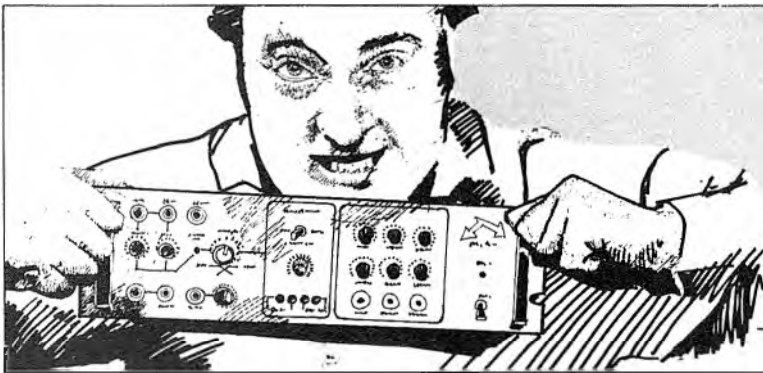
FOR DETAILS POST COUPON TO:-  
Richard Allan Radio Ltd.  
Bradford Rd., Gomersal,  
Cleckheaton BD19 4AZ  
Phone: Cleck. (0274) 872442.

Name, \_\_\_\_\_

Address, \_\_\_\_\_

Trade enquiries invited. I.M.8.





# SOUND CHECK

**Marshall Lead 12 Combo**

**RRP: £69.52**

I CAN HONESTLY SAY THAT I HAVE sat here for a full 10 minutes trying to think about what to say first about this one. Jim Marshall does it again. These people really do have the knack of gauging what the people want and how to give it to them. Everything about this little beauty is right.

I'll just start out by describing it — I think that's all I need to do really. Measuring 41cm high by 35cm wide by 21cm deep (That's about 16" x 14" x 8" for those of us born when meters hung on the wall by the front door) and weighing in at eight kilos (whatever that is) this is no lead stack, and is aimed firmly at the practise end of the market. Everything is solidly, reassuringly, Marshall. Elephant grain covering material just the same as the big boys, big thick plastic corners, gold brushed fascia, Marshall knobs, black thick weave speaker material and, of course, the famous name in white.

The cabinet is constructed ridiculously solidly for an amp of this size out of plywood and the only departure from the usual is a new style handle on the top. The fascia carries high and low sensitivity inputs, gain and master volume controls, treble middle and bass controls and the familiar Marshall illuminated rocker mains switch. The whole thing is so strikingly neat and business-like that you must be impressed. Around the back we have an open backed cabinet housing a Celestion 10" 20 watt speaker, two plywood protection panels and a completely blank cadmium plated chassis carrying the usual kind of voltage information, and a dire warning of the consequences of unauthorised fiddling. So, all good stuff so far and only to be expected you might say, but remember that we are dealing with a 12 watter and compare these features with the majority of amps in this class. Right then, let's plug it in and have a listen.

If you are impressed by the construction and look of this amp you are not going to be let down from there on out. It sounds GREAT. You've got master volume and channel volume to play with, and although this is a tranny amp, and the overload sound a bit more fuzz boxy than valve overload grind, the master/channel variations are very good indeed. You can actually get a thick sound without it being buzzy, but if you want buzzy, it's there. A by product of the two different sensitivities is that you get a wide range of different distortion



*"Everything about this little beauty is right"*

characteristics from the same settings in the different channels. I should think that this is something that has cropped up rather than designed in, but it's still there nonetheless. If, for instance you set the input gain flat out and the master so that your Mum is happy and go through the high input you will get a very fuzz box orientated sound, but stick your guitar in the low input and you actually get a louder but cleaner sound, and all this with just the one setting. The clean sound is very good and more than loud enough to be useable. Everything dirties up past about number 6 on the input gain control, which you would expect, but at this point the distortion is nicely thick, rather than raspy. So far I've gone on a bit about master volume controls, and everybody knows about these, but for an amp of this type and market these facilities are particularly good.

Onwards. The equalisation or tone controls, as we used to call them before the Japanese taught us how to speak English (bet Jim Marshall still calls 'em tone controls). The tone controls on the Lead 12 are of the boost type which

when all turned down result in no sound at all. The frequencies chosen are very English in concept i.e. this amp will always sound more on the Marshall/Vox/Sound City/Orange side. Good, well established 60s sounds rather than the Japanese/American parametric type of thing. The tonal range is not as comprehensive as the latest Jap amps but it is very acceptable and characteristically Marshall. The tonal qualities are of the old school and of the type that won the world over to Marshall — ever tried sounding like Hendrix with the 'modern' kind? You sure can with one of these babies (and about 15 years of practise).

My favourite tone is that with the bass and treble turned up full and the middle turned off: that's giving my age away, but this amp gives a beautiful sound on that setting. What more can I say? This amp is Great — it does the business — does it well — looks the part (and other well known East End phrases) has the name, the pedigree, is very, very loud, and when I tell you the price you'll agree that it must have the market. Marshall's long association with Celestion carries on with a superb sounding speaker and I'm running out of superlatives.

Internally the construction is faultless — heavy gauge steel chassis, Cadmium plated, first quality components well laid out on a glass resin panel. The output transistors are of a type capable of handling 60 (yes sixty) watts so the conservative 12 watts RMS output rating into the 8 Ohm speaker is not going to fry your circuits, and even then these devices are on very substantial heatsinks. I do have just one criticism, just to prove that I'm not Jim Marshall's nephew, and that is that this amp is far too good not to have a fine out socket and maybe a headphone socket. The phones could be debateable but people are definitely going to want to D.I. these little beasts and use them to preamp something else — how about it Jim?

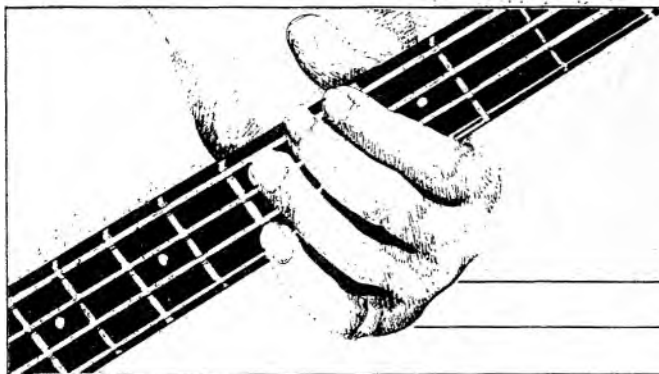
I have purposely left the silliest bit until last. When I was told the price of the amp under review I had to phone Marshall to confirm it 'cos I thought that someone was having me on, but a few words with the man himself confirmed that the manufacturers recommended retail price, including Vodka and Tonic, is £69.52 — Eh?

Guitar used in review — Fender Stratocaster.

**Alan Kensley**

## Quickcheck

Construction	20
Performance	21
Tonal quality	20
Tonal range	15
Value for money	20
<b>Total %</b>	<b>96%</b>



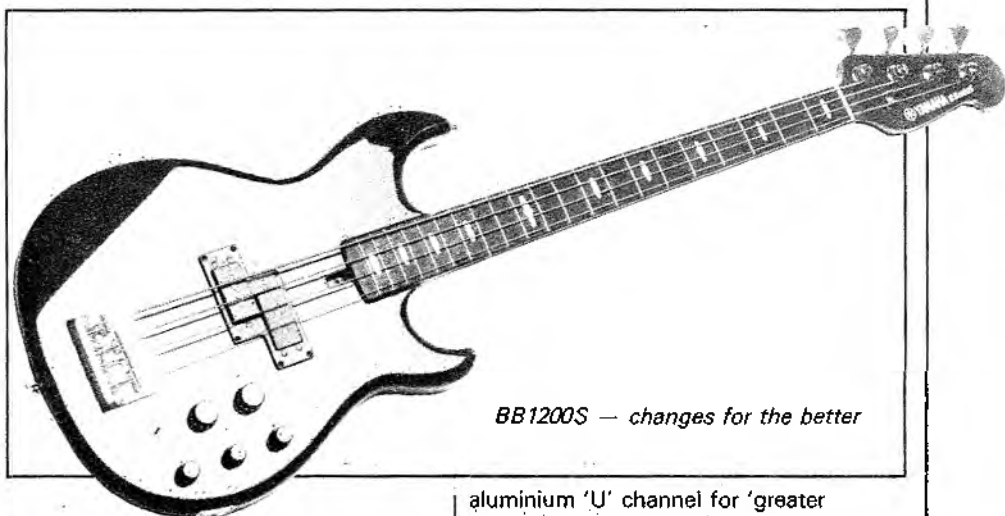
# BASS CHECK

**YAMAHA BB1200S Finished in Deep Green**

**RRP: £429**

ABOUT A YEAR AGO I TOOK A LOOK at the Yamaha BB1200 bass — a fine guitar, although I did feel at the time it was a little ordinary in looks and tonal qualities. However this month's guitarcheck takes a look at what is the successor to the 1200 — the BB1200S. Essentially it's the same guitar but with a couple of changes — for my money at least they are changes for the better.

Firstly the guitar is offered in two more adventurous colours — a deep green translucent finish and a burgundy red finish of the same type. Secondly, the guitar now has the option of a 3 band Eq at the flick of a switch, giving the 1200S far greater tonal possibilities than its predecessor. Of course, if you didn't catch the earlier guitarcheck you won't know what the original was like, let alone the new model, so a closer inspection is necessary.



*BB1200S — changes for the better*

## Construction

This bass is designed along the lines of the Fender Precision but with some improvements all round. The straight-through neck forms the backbone of the guitar and it's nicely made from a five piece laminate of mahogany and maple. The truss rod is encased in an

aluminium 'U' channel for 'greater strength and durability', and certainly this design offers maximum strength and sustain in keeping with the 'hi-tech' designs featuring graphite rods etc.

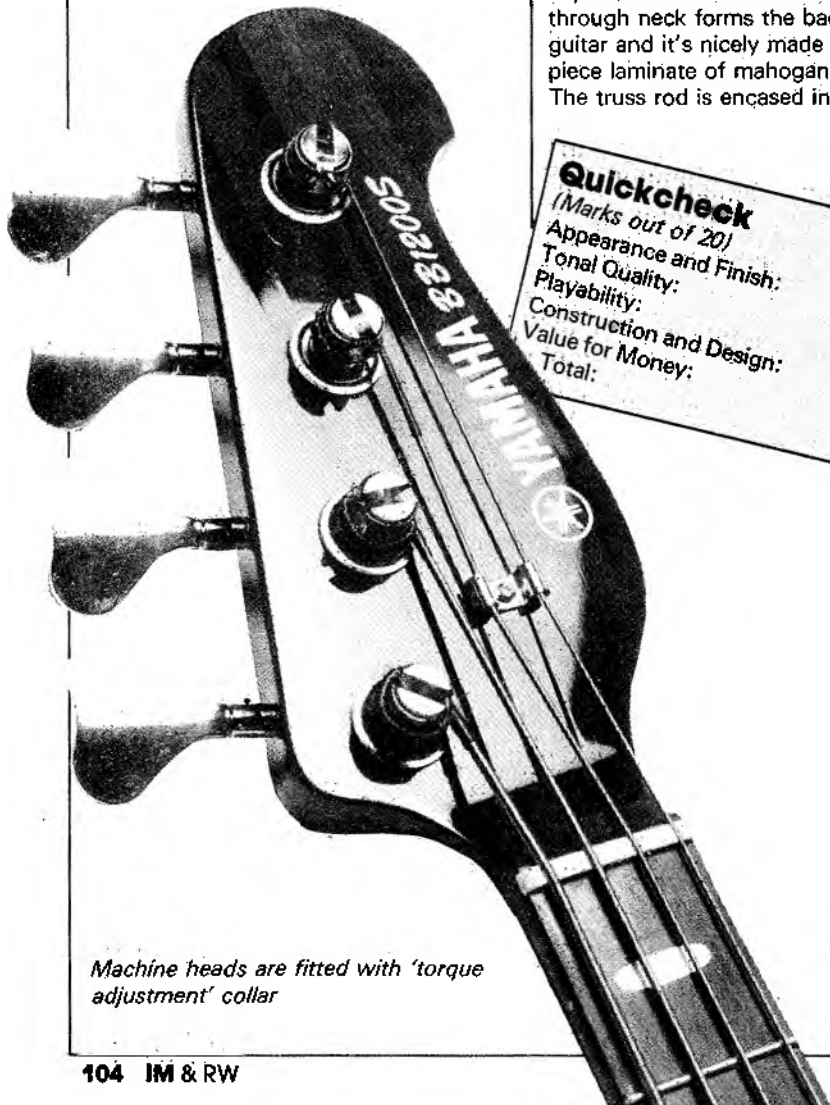
The body is formed around the neck section and is constructed from alder. Its actual shape is more graceful than a Precision, although it can hardly be called outrageously different. The asymmetrical horns are smaller and more pointed than a Precision, while the base of the guitar is more rounded.

Although the straight-through neck design allows a steep contour at the heel area, Yamaha have kept quite a conventional heel shape which is very comfortable to the touch. The body also features the standard contours at the back and lower front, as with a Strat type guitar. The front contour is still rather sharp — it would be nice to see it blended into the body more, but I would imagine this is a result of mass production techniques.

The ebony fingerboard — which isn't dense black but a very dark brown with slightly lighter stripes — off-sets the elliptical pearl-like position inlays very well. Smaller dots of the same material are used for the side markers. I certainly can't see any problems in finding your way around on this guitar. The fretwire used for the 21 frets is of a medium grade and it's characteristically well finished and polished. The fret slots have been filled and covered by the lacquer on the side of the board giving a very neat appearance.

The headstock is again a derivative of the Fender design which, although obviously functional, is a little close to a copy for my liking. I still think it's a shame that so many guitars still feature

<b>Quickcheck</b>	
(Marks out of 20)	
Appearance and Finish:	17
Tonal Quality:	19
Playability:	17
Construction and Design:	16
Value for Money:	18
<b>Total:</b>	<b>87%</b>



*Machine heads are fitted with 'torque adjustment' collar*



designs that are basically no different to something that was originated nearly three decades ago.

Generally the neck is the highpoint of the guitar — it has a very smooth curved profile to it and I could see, on this sample at least, no causes for complaint.

## Hardware

This bass is deceptively simple in design and the hardware is kept to an absolute minimum. The bridge stands out in contrast to the simple look of the body courtesy of its heavy chrome plating. It is, however, a very simple and functional affair featuring four adjustable saddles — the eight adjustment screws locating into 'tracks' on the bridge base for maximum stability. The actual bridge base has a rather unnecessary floral design cast into it, which I feel visually distracts from the simplistic design of the rest of the guitar. Held to the body via seven Phillips head screws the bridge features the same adjustment possibilities for string height and intonation as a Precision bridge.

Holding the strings at the other end of the guitar are four large open geared machines. Again they're heavily chromed like the bridge and they feature a 'torque adjustment' collar — a small collar which can tighten or loosen the action of the machine head. The action of the heads seemed fine and accurate on this sample.

A chromed string retainer holds the top two strings down firmly onto the

extra adjustment screw to give the pickup a degree of tilt, so it can be adjusted parallel to the strings — is placed mid-way between the bridge and the end of the neck. The pickup poles are non-adjustable although the overall response from the guitar seems quite matched.

The control layout consists of two standard speed knobs which are numbered and take care of volume and passive tone. The three smaller unnumbered knobs farthest from the strings operate the three band Eq. The top knob operates the bass cut and boost; the middle knob the middle frequencies; and the lowest knob the treble. Each control has a centre detente position which, when all three knobs are set in this position, gives a matched sound to the passive circuit. The three band Eq is brought into the circuit via a smaller toggle switch behind the tone control.

Once again the control layout matches the rest of the guitar in its simplicity — maximum tonal possibilities with the minimum of controls.

With any active circuit a small battery is required and access to this is via a separate backplate next to the main back control access plate. The main plate has four Phillips head screws in the centre which hold the circuit board for the active electrics. All the cavities are well screened with either foil or screening paint. To stop drain on the battery all you have to do is take out your jack lead — this disconnects the battery from the circuit.

used on demo at the Trade Fair and probably the string was not as bright as it could be.

Bringing in the active Eq creates far more tone possibilities — from a really full bass, almost like a bass pedal, to a really twangy sound with only the treble control turned full up, which sounds more like a six string. Between these two sounds are obviously far more subtle tone colours, but I don't think many bass players would have too much of a problem finding their sound, even through a sub-standard amp. To me at least this is the ideal use of active electronics on a guitar. Firstly, giving a good standard passive sound, and then providing the *opinion* of Eq cut and boost. After all, if the battery were to fail, you still have an excellent sounding axe.

It's an easy guitar to play too. The neck is comfortable, more suited to a Precision player than one used to the thinner neck on a Jazz bass. The extra fret gives the more adventurous players amongst us a little more scope than with a Fender Bass and I couldn't detect any major fret buzz problems.

## Conclusions

The BB1200S bass is a very functional and workmanlike guitar. I don't think it would appeal to the guitarist who goes for a really flashy instrument, but certainly this green finish is far smarter than the conservative natural finish of the old BB1200.

As far as construction goes, the guitar is virtually faultless — all the timbers used seem excellent, as do the components. I still don't think the unoriginal head design and staid Yamaha logo do anything for the guitar, but this is a purely personal observation.

Price? Well £429 isn't a lot to pay for a guitar of this quality — I'm not saying it's cheap, but compared to other basses around of similar specification, it's not overpriced. I think a case could be thrown in to the package though instead of being an extra — if nothing else, it would be a nice gesture on behalf of Yamaha to include one to protect what is a very smart guitar.

I think really this guitar will find its way into the hands of many musicians who require a solid, stable, and above all reliable instrument to perform with. No frills, just quality plus, that's the BB1200S.

## Dimensions

Scale: 33-7/8"

Action as supplied at 12th fret Treble:

2.0

Action as supplied at 12th fret Bass:

2.5

Width of neck at nut: 42

Width of neck at 12th fret: 57

Depth of neck at 1st fret: 22

Depth of neck at 12th fret: 22

String Spacing at nut: 32

String Spacing at bridge: 59

All dimensions in mm unless stated.



Bridge is very simple and functional

hard white plastic nut, which as with the rest of the guitar, is perfectly adjusted. The only remaining hardware are the ordinary strap buttons and rather cheap looking jack socket cover screwed onto the side of the body.

## Pickups and Electrics

So far then we have quite a standard guitar but of a very high quality. The electrics on the guitar, however, proved very interesting. The pickup — a split Precision type with a surround and an

## Sounds and Playability

In the passive mode this bass has a very warm but clear tone. A little edge is lost when the volume is pulled back and the tone control operates very conventionally — at full 'bass' you get a very smooth 'thud'. The slightly bright characteristic to the overall sound seems to be a help in giving the bass a good punch and the only slightly dead area on the guitar was on the bottom 'E' when fretted around the 5th fret. I attributed this to the fact that this guitar had been

**Dave Burrluck**

# STANLEY CLARKE

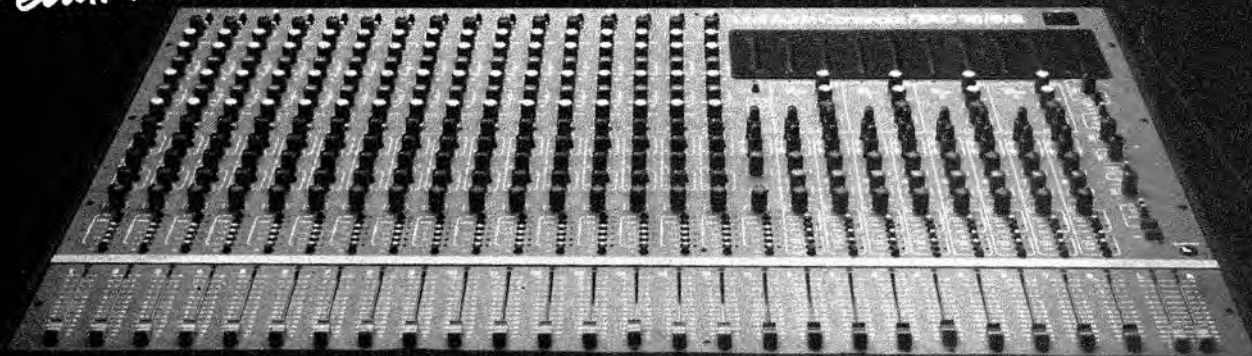
his new album  
**LET ME KNOW YOU**

featuring the single  
**STRAIGHT TO THE TOP**

ALBUM epc 85846  
CASSETTE epc 40 85846



*Beautiful Transparency!*



Total Audio Concepts' consoles have become universally accepted by professionals all over the world, as a versatile, low cost, high performance mixing system. SSE is proud to be part of gaining that recognition and have supplied TAC consoles to users in every aspect of Audio Engineering—Recording, Sound Reinforcement installations, mobiles, video dubbing and much more.

Expandable from 16 to 24, 32 or even 40 inputs, and in two console formats; 16-8-2 for P.A./recording or 16-8 for on-stage foldback. Illustrated literature, specifications and manuals plus full demo facilities available on request.



Sigma Sound Enterprises,  
Atkins Works, Faraday Rd., Lenton,  
Nottingham. Tel: 06 12 783306/701002.

**TAC consoles for recording and sound reinforcement.**



# ESCAPE... TO THE FUTURE



PE-R80 AB

## RE-R80

**Body**  
Maximum response and sustain starts with a carved Maple top and back and a Mahogany center.

**Heel-less Cutaway**  
Gives you the most comfortable playing position up to the last fret.

**Bridge/Tailpiece**  
Our exclusive SPT (Super tunable) bridge and QH (Quick hook) tailpiece combination gives solid and rattle-free intonation and fast string change.

**Classic-Power pick-up**  
Clean, warm and sustaining power gives you the ultimate sound.



PH-01  
PHASER

CM-01  
COMPRESSOR

OD-01  
OVER-DRIVE

DS-01  
DISTORTION

CH-01  
CHORUS

GE-06  
GRAPHIC EQUALIZER

FL-01  
FLANGER

AD-01  
ANALOG DELAY

the advanced electrics.

*Aria Pro II*

*Aria* Distributor:  
GIGSVILLE LTD.,  
South Drive, Phoenix Way,  
Heston, Middlesex TW5 9ND.  
Telephone: 01-897 3792



# Care 4 Cases

A superb 1982 range of fibre glass instrument cases. Colour range of 110.

Care 4 Cases are manufactured by hand in a variety of colours featuring a calf leather textured finish. The cases are complimented by a matching crushed velvet style lining. A PVC locating trim ensures total weather protection. Sturdy toggle locks are a standard feature of Care 4 Cases adding to the overall strength and style of the case.



Cello  
Cello  $\frac{3}{4}$   
Classical Guitar  
Jumbo Guitar  
Ovation Guitar  
335 Guitar  
Flying 'V'  
Banjo  
Oblong Electric Bass  
Oblong Electric  
Violin Oblong  
Violin Oblong  $\frac{3}{4}$   
Shaped Viola

Shaped Violin  
Mandolin  
Mandola  
Lute, Small  
Lute, Medium  
Lute, Large  
  
Ukelele Banjo  
Baritone Sax. Ser. '6'  
Baritone Sax. Low A  
Tenor Sax.  
Alto Sax.  
Melophone

Trumpet  
Gig Trumpet  
Cornet  
Bugle  
Concertina, Small  
Concertina, Large  
Trombone  
E Flat  
Bagpipe  
French Horn  
Cymbal  
Snare  
Marching Snare

Contact: Bob McBride or  
Doug Little

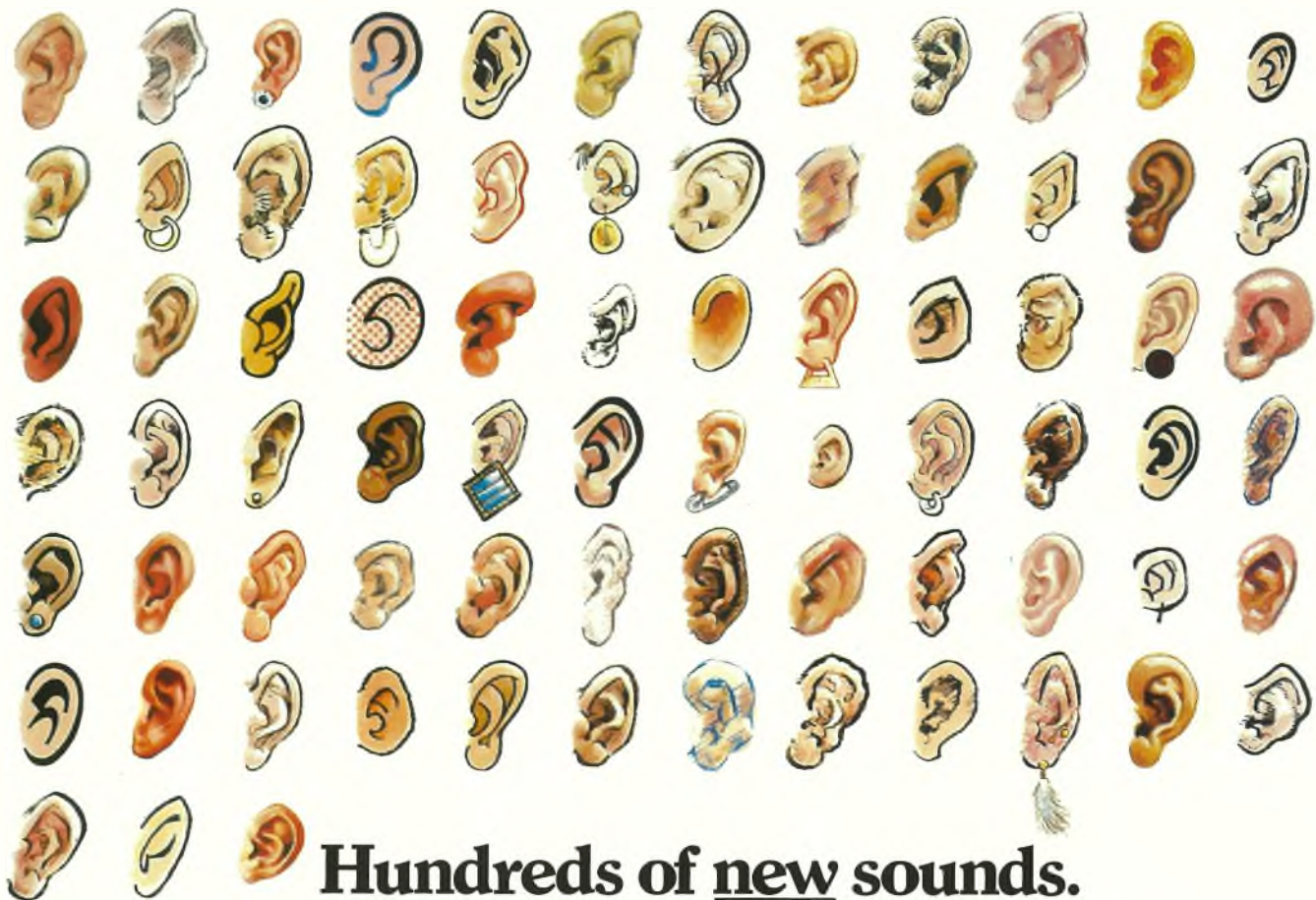
Care 4 Cases

Units 44/45  
Corby Workshops,  
Central Works Site,  
Corby,  
Northants. NN17 1YB  
Tel.: (05363) 60749





## Seven little boxes...



## Hundreds of new sounds.

It's the 80s. And you're going back to the basics — more emphasis on the rhythm and tight, detailed solos with extra punch and intensity shaping every note. The way you use effects changes too. Hot and dramatically charged effects with more extreme sound shaping to match the knife-edged intensity of your performance.

These seven little boxes aren't just sound modifiers, they're sound *expanders* designed to open a new universe of tonal possibilities. MXR is the acknowledged effects leader because our design expertise in music tech-

nology is constantly evolving and redefining the art of effects. Our products have always survived the test of time and Commande effects in super-tough Lexan® cases are also designed to keep up with you as you move through the eighties.

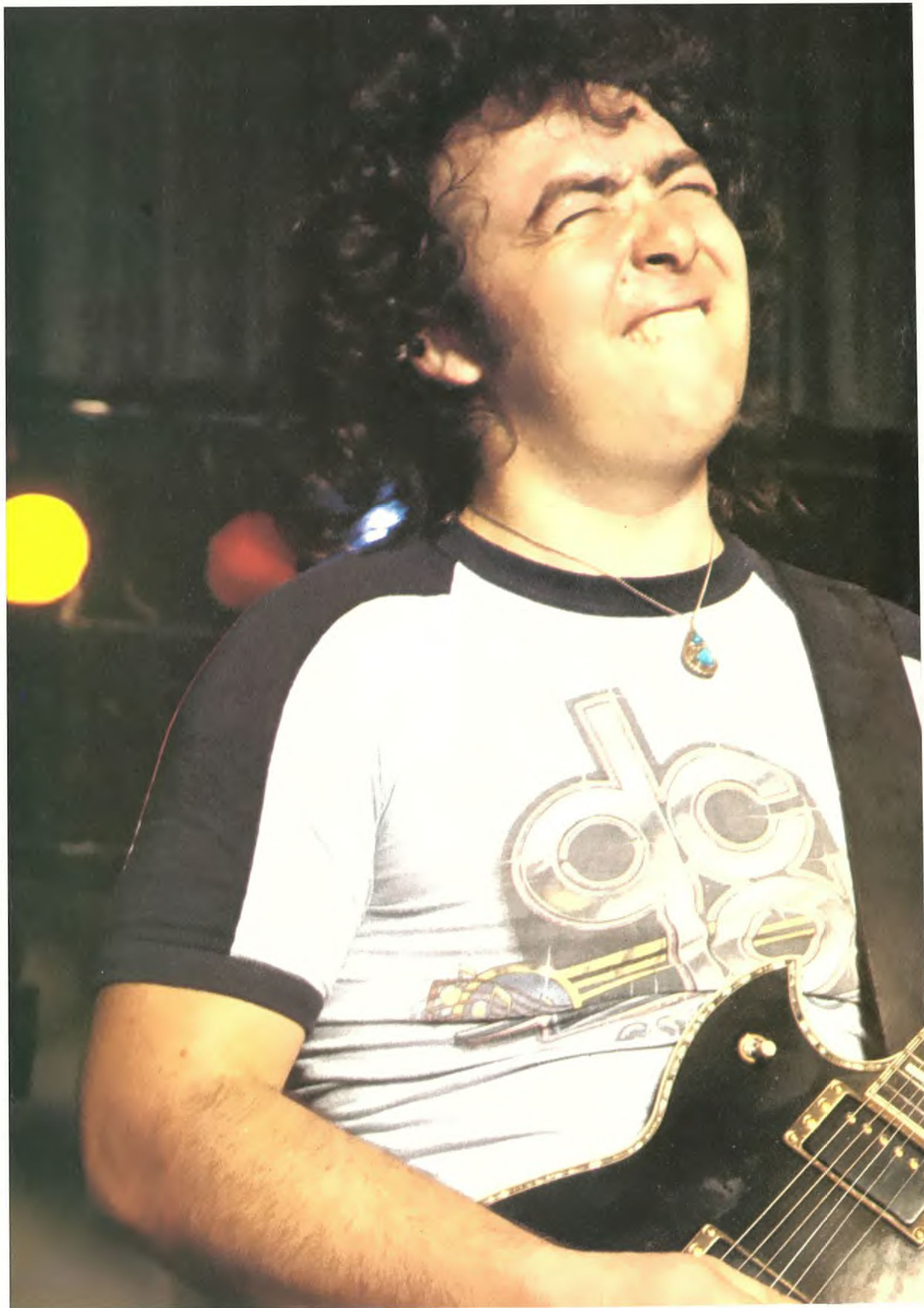
Start your music off with the effects of the future today. Each Commande effect is both the cleanest and most intense sound effect for the money. If your ears are ready for hundreds of new sounds, see your MXR dealer for Commande.

**MXR**  
Musical  
Products Group

MXR Innovations, (Europe) 1 Wallace Way, Hitchin, Herts. SG4 0SE England phone 0462 31513, Tlx 826967

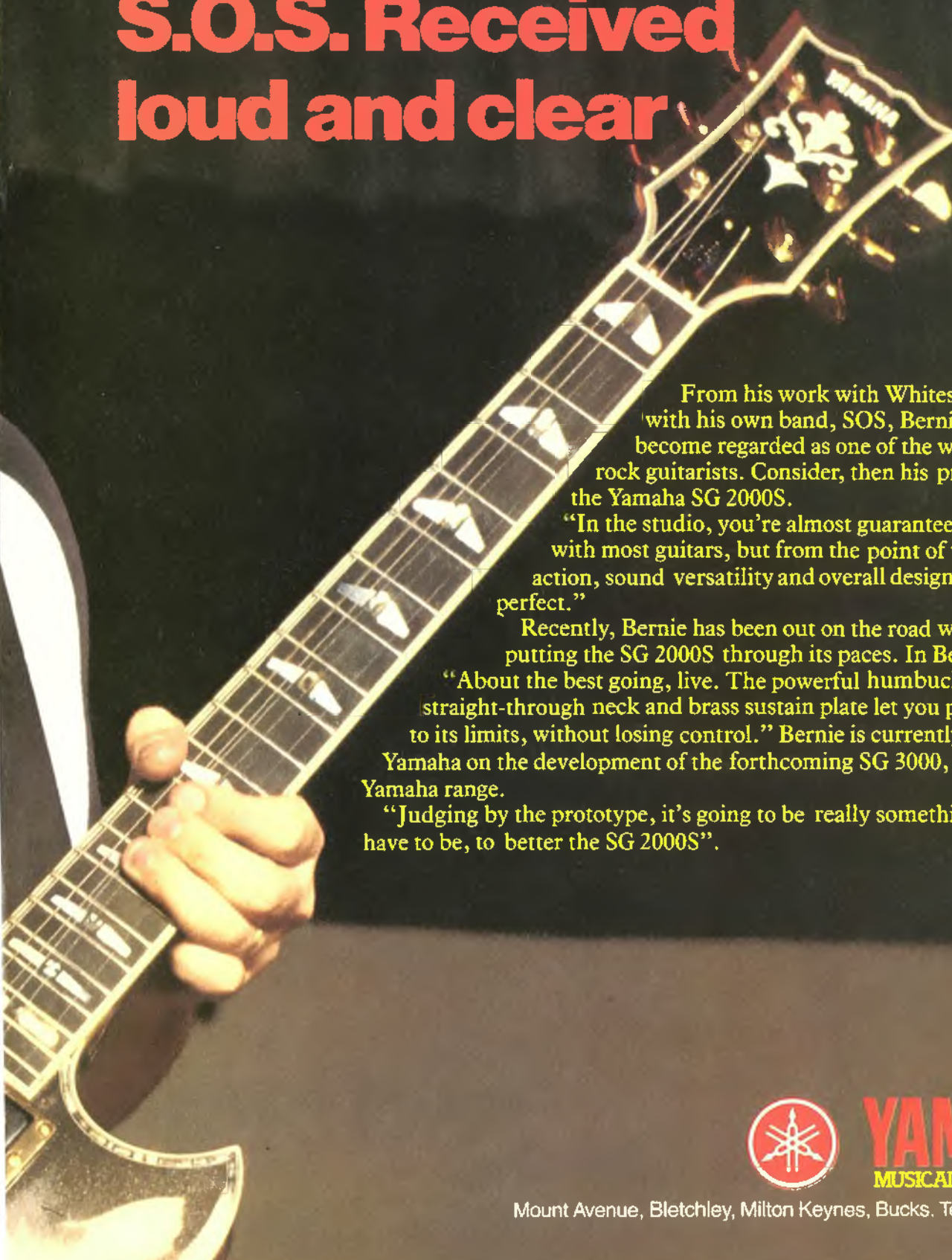
Lexan® is a registered trademark of the General Electric Company.







# S.O.S. Received loud and clear



From his work with Whitesnake, and now with his own band, SOS, Bernie Marsden has become regarded as one of the world's premier rock guitarists. Consider, then his premier guitar – the Yamaha SG 2000S.

“In the studio, you're almost guaranteed to find faults with most guitars, but from the point of view of playing action, sound versatility and overall design, the Yamaha is perfect.”

Recently, Bernie has been out on the road with SOS, again putting the SG 2000S through its paces. In Bernie's words:–

“About the best going, live. The powerful humbuckers, coil-taps, straight-through neck and brass sustain plate let you push the sound to its limits, without losing control.” Bernie is currently working with Yamaha on the development of the forthcoming SG 3000, pinnacle of the Yamaha range.

“Judging by the prototype, it's going to be really something. And it will have to be, to better the SG 2000S”.



**YAMAHA**  
MUSICAL INSTRUMENTS

Mount Avenue, Bletchley, Milton Keynes, Bucks. Tel: (0908) 71771.

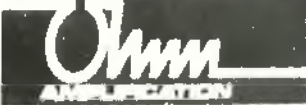
# SOUND CONTROL

OPEN  
7  
DAYS

The Scottish music store geared to the eighties – now with four main sales areas, offering a wide choice and great deals! Check out the gear till you find what you want with no hassle – guaranteed!

## MAIN HALL

Guitars, Amplification and effects.  
Large range of new and second-hand goods by: –  
Fantastic deals during September  
8 and 6 channel stereo  
mixer/Amp SPECIAL – 300 watt  
dual concert mic Cabs at only  
£195 pr + many more



CARLSBRO – Complete range available  
– phone for details – SPECIAL –  
Stingray Amp Top £195  
Bass Amp – £149! Stingray  
Amp Top S/H – £95!

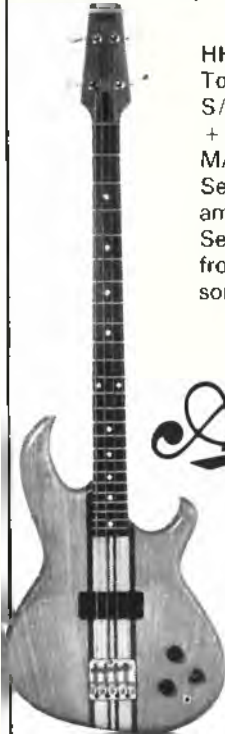


Full range of  
Combos, Amps,  
PA in Stock –



## MUSIC MAN

Tube Amplification at its best –  
Combos and Amp Tops eg. SORD – at only £250!



HH Amplification – eg S/H IC100 Amp  
Tops £95  
S/H IC100 Combos £135; S130 Slaves £80  
+ complete range of new lines e.g.  
MA150's, fantastic deals! –  
See our vast range of second-hand  
amplification – eg Marshall 50 Amps £80!  
Second hand Mixers, P.A.'s, Microphones  
from £10 – Bass Amps, Combo's –  
something for everyone.

*Aria*

Fantastic range in stock  
Basses, electrics, semi-  
acoustics –

SB1000 – from £375  
SB900 – Special colour £375  
SBR-80 – £369  
CSB 380 – £169  
ES 200 – £162 Semi acoustic  
CS 300 – £139  
CS 350 – £162 + many more  
TSB 650 – £235

FENDER/GIBSON – Specialists in restoration and customising  
guitars – therefore we always have 'tasty' S/H stock in excellent  
condition. eg – Fender Strat (Black) £195, Gibson 'SG' £185,  
Fender Tele Custom (Black) £215, Gibson RD £150, Fender  
Precision S/Burst £195 + many more.  
Guitars by YAMAHA, IBANEZ, FENDER, GIBSON, WASHBURN,  
VOX, WESTONE, HONDO.  
EFFECTS – Vast range of BOSS, PEARL, VOX, SOUNDMASTER,  
MXR, LOCO, KORG, IBANEZ.

MAIL ORDER Anywhere in Britain – Phone or write for  
details.

OPEN DAILY – 10-5.30 – Thurs till 7pm – Sunday 1-5pm



FAST  
MAIL  
ORDER



## KEYBOARD STUDIO

Full range always on demo with newly completed  
unique studio atmosphere –

KORG – Poly Six, Monopoly, MS10, MS20 Synths  
etc.

ROLAND – Juno 6, RS09 Strings, etc.

CASIO – MT31, MT40, CT101, CT202 etc.

Extensive range of S/H Keyboards eg. Moog,  
Cavendish, Hohner, Yamaha.

SPECIAL – Hohner Pianet – excellent – £95



HH Lighting System – on  
demo – + Many more  
lights.

## CONTROL ROOM

Unique sound proofed room – ideal  
for testing acoustic and electro-  
acoustic guitars – Ovation, Aria,  
Ibanez, Yamaha, Washburn + many  
more. New and second hand – Part  
exchange welcome. Classical guitars  
from £29.50. Fantastic September  
offers on Aria Classical Guitars.

## DRUM ROOM



Many Kits on display +  
accessories bar.  
Kits by PREMIER,  
PEARL, TAMA,  
ARIA, etc.  
REMO – Roto-Toms  
at Fantastic prices.  
Stocks of second  
hand kits from £100.  
Phone for latest stocks.

CYMBALS – Large choice to suit your ear! – ZILDJIAN,  
PAISTE, TOSCO, SABIAN Drum Accessories – Sticks,  
Skins, Cases – all at great prices!!

# SOUND CONTROL

P.A. AND MUSICAL HIRE :: SALES AND INSTALLATION

ELGIN STREET, DUNFERMLINE

TEL. 33353



# Savor the high.



Steve Gadd  
Recording Artist.

Enclosed in a booth you hear the tracks in your cans. The band's pulling in the right direction. So far you've been laying down the basic tracks, and now it's time for a little sweetening. You strengthen the groove and you bring in those quick chippy highs off your cymbals and start to savor the sound.

Your Zildjian Quick Beat Hi-Hats with a flat 4-holed bottom cymbal spin out a short tight compact sound. Incredibly controlled and still just plain incredible. And your Zildjian Thin Crash comes on with quick bright high-end accents that keep it all nice and tasty.

Because we put our best



into a dozen Hi-Hats and 29 different Crashes, you get your best out of all of them. No matter how long you've been savoring the highs from your cymbals. And that same sharp clarity and super strength are handcrafted into all 120 different Zildjian models and sizes for every kind of drummer in every kind of music.

See for yourself how over 200 of the world's most famous performers savor the high from their Zildjians. In our new Cymbal Set-Up Book, the most comprehensive reference guide for drummers ever published. For your copy of the Zildjian Cymbal Set-Up Book, send £2 to any one of the Zildjian distributors listed below.

## Zildjian

The only serious choice.

Avedis Zildjian Company, Cymbal Makers Since 1623, Longwater Drive, Norwell, MA 02061 USA

Rose, Morris and Company Ltd. • 32-34 Gordon House Road, London NW5 1NE  
The Premier Drum Company Ltd. • Blaby Road, Wigston, Leicester LE8 2DF  
Vincent Bach International Ltd. • Unit 5, Oxgate Lane, London NW2 7JN



# Pete Townshend's guitar.



**"For stage use and recording I need a light, tough and reliable guitar. These Schecter guitars are superbly made and easy to play and they sound glorious. They are capable of anything; consistent but adaptable. Pickups can be changed easily to keep up with the advances made and the bridges, machines etc., can be of whatever standard you want. Don't be fooled by imitations of old guitars, these Schecters are unique!"**  
(Pete Townshend 1982)

**SCHECTER**  
GUITAR RESEARCH

Complete range of parts available from selected dealers. Custom series guitars available from:  
**Chandler Guitars** (sole UK distributor)  
199 Sandycroft Road, Kew,  
Richmond, London. 01-940-5874  
**Bristol Guitar Workshop**  
157/159 St. Michaels' Hill, Redland,  
Bristol. (0272) 742675

Catalogue 75p

# LIGHTING—UP TIME FOR BANDS!



Can your band use the extra dynamics and increased excitement of a proper light show? Almost certainly you'll answer — yes. But do you know how to get what you need simply and economically without restricting your potential for expansion later? Well, check out the Pulsar Rock Desk.

This unique control desk was developed exclusively for you, whether you're a small working band or well on the way to international stardom. It's incredibly versatile because it has a matrix which enables you to set up 12 preset lighting scenes whereas conventional stage desks have only 2 or 3 presets.

**Plus** there's an on-board multi function chaser with manual step.

Plus flash buttons on each

scene preset on the matrix.

**Plus** a footswitch as an optional extra which lets you operate your lights when you're performing on stage.

The Pulsar Rock Desk. A perfect way to light up your act. And the latest in a line of Pulsar equipment that will cover all your stage lighting needs.

## FEATURES

### DESK

- \* Multi-scene capability by fading between up to 12 different matrix presets
- \* Controls up to 18 dimmer channels — or more with our add-on matrix extender
- \* Matrix preset master fader
- \* Flash button master fader

### ON-BOARD CHASER

- \* Matrix chaser master fader
- \* Chase 1 or Chase 2 set-up
- \* Forward/Reverse
- \* RUN/Single step

- \* Manual step forward/step reverse
- \* Speed and slope controls
- \* Chase monitor LEDs

## ACCESSORIES

- \* Matrix Extender — for those who need more than 18 channels, simply add on further 18-channel sections, 36,54 or 72 channel desks can be built up as needed
- \* Footswitch with on/blackout, chase run/single step, step forward/step back functions
- \* 12 and 18 channel Pulsar Control Desks can be linked to give even greater versatility

Find out more about Pulsar Stage Lighting. Cut out the coupon and send for our free colour guide to stage lighting.

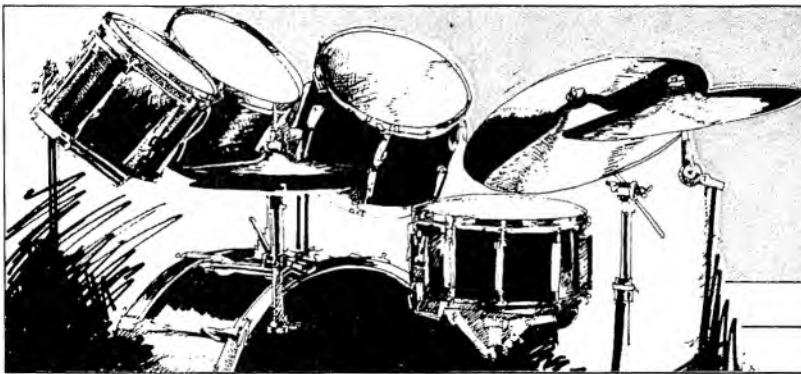
# PULSAR

For Enlightened Musicians

Pulsar Light of Cambridge, Henley Road,  
Cambridge CB1 3EA. Tel: (0223) 66798 or Tx: 81697.

Please send me the Pulsar full  
colour guide to stage lighting.  
Name \_\_\_\_\_  
Address \_\_\_\_\_





# DRUM CHECK

THE LINNDRUM

RRP: £2501

## Review by Warren Cann of Ultravox

THE LINN DRUM COMPUTER CAN single-handedly take the credit of kicking electronic player programmable percussion out of the 'For Kooks Only' category and into the applicable and practical present. It's set the standard by which all others must meet or surpass in order to be competitive. When approached to examine the successor to the LM-1, the 'Linn Drum', I eagerly accepted because of my long love/hate relationship with Roger Linn's first brainchild... I just had to know how the development of this unique instrument had progressed.

it certainly is much handier for people who will appreciate the compact dimensions.

There is the same format of square button-switches and faders but the entire logistics of the layout has changed. Faders are smaller and have shorter travel, rather akin to an ARP. Above the individual voice gain faders a new feature is situated, a short travel fader with central detent to enable one to pan the relevant voice anywhere within the stereo picture.

Drum voice buttons are on the lower left of the front panel, above that the next row of voice buttons is dual function. You press one of them simply to determine which of their two voices

during fill-ins much too often.

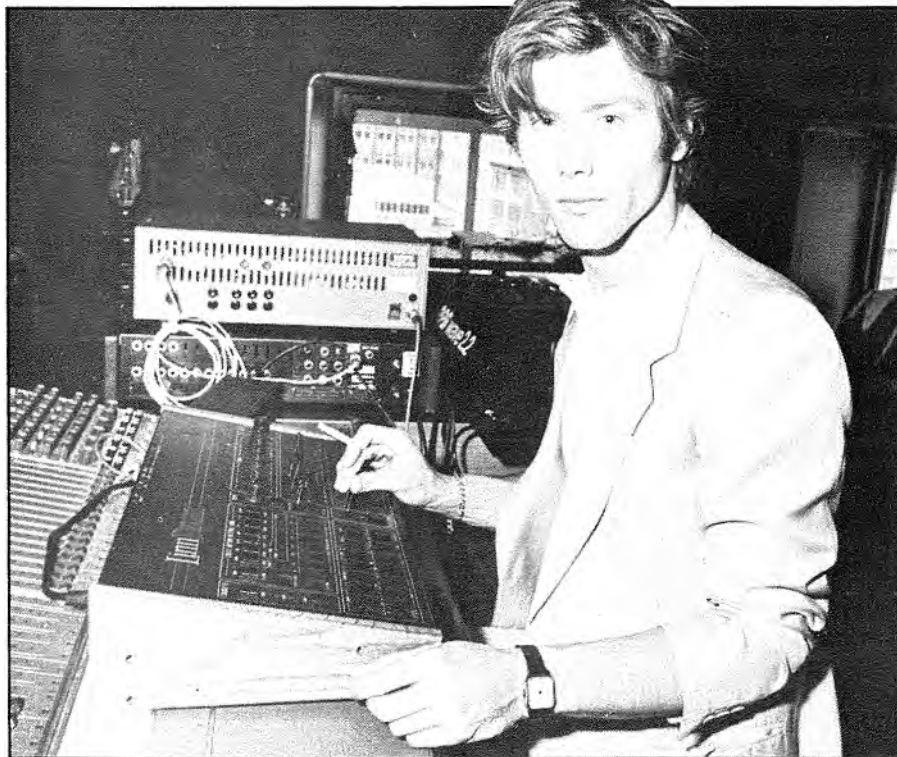
The biggest surprise to the complement of voices here is the addition of two cymbals; a ride, and a crash. An obvious gap in the Linn's creative capability has been tackled and you get a quite good crash in the region of perhaps an 18"-20" medium crash, and a ride sound which to me suggests a 20"-30" medium-heavy ride. I wish I could say that it's been totally solved but I can't. Due to the nature of the ic's being used the duration of the decay of each cymbal has to be abruptly cut short. The result is a good initial attack, good decay, and then suddenly the die-away just drops off — pfffft! It's not too much of a problem in full, loud Rock music but it would be very off-putting in songs with sparse arrangements and minimal use of instrumentation. Let's hope that next time this problem can be cracked.

The proliferation of buttons on the front fascia may look quite daunting initially but soon things begin to sort themselves out and the dual functions of many of these are no longer confusing. Roger Linn seems to have done this not only to cut down on the amount of controls that the player has to deal with, but also to save production costs due to simpler software. This is obviously reflected by the new purchase price, it's definitely a mixed blessing, I feel. Once over the initial hump of acclimatisation the player begins to wish for much more control and happily would trade a limited number of very symmetrical dual function buttons for a lot more odd buttons and switches if his parameter of programming capability were expanded.

An excellent improvement is the shifting of the tuning knobs from the rear of the unit to the front panel. You have the ability to tune the snare, sidestick snare, toms, and congas by approximately one octave, and one can also adjust the decay time of the 'closed' hi hat (simulates different pressures on the hi hat pedal). Great, but for the benefit of all, what the hell happened to the LM-1's feature of each and every voice having tuning-facilities? No tuning the bass drum (!), no tuning the hi hat, no tuning the percussion. There's much to gain by thoughtful re-design but that's one 'improvement' with a double edge to it...

LED display panels give you information regarding which mode you are in, program status, tempo, auto-correct status, and sundry other information. The tempo read-out is operable while the Linn is in the 'play' mode which is a very welcome improvement.

The pattern select buttons are



Warren Cann pictured with Linn at Air Studios

It's unfortunate that my access to the test Linn was limited to only a few days because it takes time to discover all of the quirks and true capabilities, but first impressions can go a long way. I set about my review with more of an approach typical to, say, someone relatively new to the use of a programmable drum machine rather than from the viewpoint of a familiar player.

The first thing one notices (after the price, that is, this Linn is considerably less expensive than the LM-1 — the original costs £3277) is the size. It's much smaller. I'd debate as to whether this is going to prove a wise move, but

you use. To enable the user to have programmable dynamics some buttons have more than one level; snare has three, bass drum, hi hat, cabasa, tambourine, and ride cymbal have two. The higher the number, the louder that voice is programmed. Now, three choices is better than two, but it's still vital to have more control in this area. There's a dozen ways in which totally variable level for each voice could be incorporated into the Linn, and I wish the people in Tarzana, California, would get with it. The present arrangement leaves one feeling dissatisfied with over/under emphasis on patterns and



curiously numbered from one to seven instead of from 0 to one to two etc though to nine. So, instead of a simply equating any particular programmed pattern to its particular designated number in the Linn's memory in a fashion one can relate to, we now have to remember there's no '18' or '29' or '89'... not only has the amount of beats and patterns you can write in been cut down from 100 to 49, but you've this strange filing system to deal with.

The auto-correct facility enables you to move your rhythm entries to the nearest note value appropriate for the timing you are working in. 8th notes, 8th note triplets, 16th note and 16th note triplets, 32nd note and 32nd note triplets can all be corrected to the nearest note, an invaluable aid if you're a little sloppy hitting the voice buttons or, during programming, a particularly tricky rhythm. One further setting enables you to defeat the auto-correct entirely and make your entries in 'real' time. This is great for beats you deliberately want to be 'out' so as to improve the feel.

Shuffles are created by controls which allow you to vary the emphasis on odd and even numbered beats via a percentage basis. 50%-50% is totally straight, 54% (odd note) — 46% (even note) is slightly shuffled, and so on till 70%-30% is reached, this is very shuffled. By applying this, even within straight rhythms, the feel can be vastly improved and the metronome syndrome avoided.

The player has the facility to link rhythm patterns together in a predetermined order so as to provide the backing for an entire song. Intro, verse, chorus, bridge, and all manner of breaks and fill-ins can be created and then programmed to play in a particular order. The player can edit, insert, delete, and copy any rhythm link within this song chain in a most versatile manner.

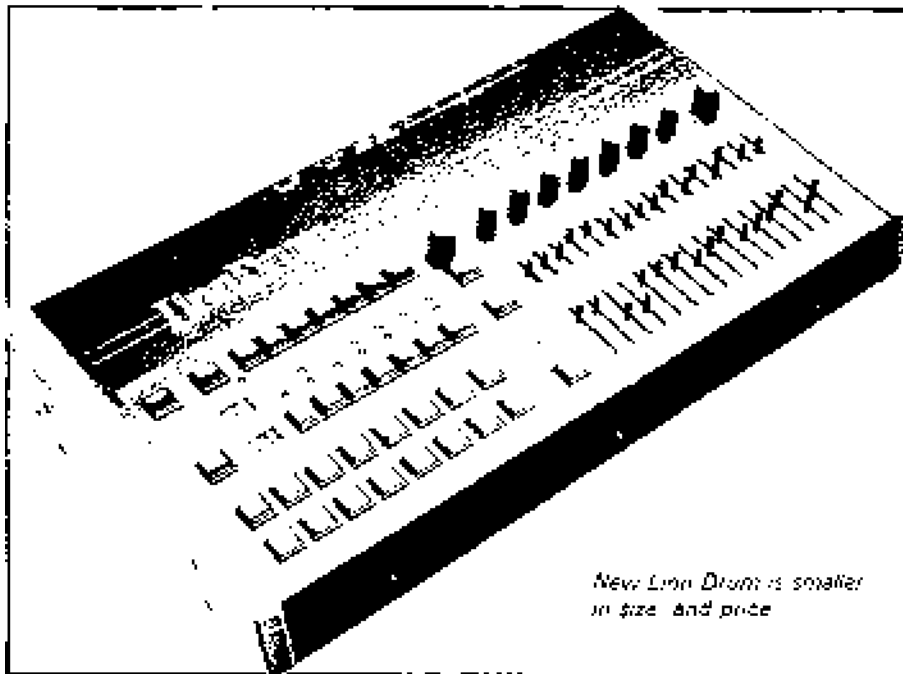
A very handy (new) feature is that when you want to copy the contents of one drumbeat to another beat slot or link you do not lose the information in the slot to be copied to. What happens is the information in, say, 11 is just added on to the contents of slot 23 which is what you're copying to. Nothing is lost. You can also double the contents of any particular beat by creating what amounts to a mirror image of itself joined tail to head. And then, if you wish, to double that yet again. And so forth. In order to play in odd timings you can determine the length of the measure yourself, five beats to a bar or 27, the choice is yours.

Plugging the Linn in I noticed there was no Safe/Record switch on the back panel. Not being able to inadvertently record something or being able to 'lock' the memory to the touch of the overly curious was a drag. I can't understand the omission. A good idea would be a predetermined code number that you could choose and feed into the Linn to unlock the record circuitry, then only you or someone you allow could gain access to anything other than playback and those beats and programs you sweated so long over are utterly safe.

New features really started to catch my attention now. The back panel had all the individual output jacks for each of

the voices but there was also five jacks labelled Trigger Inputs. You can use pads or virtually any audio source to trigger any of the Linn Drum snare drum, gate it for a clean signal, and use it to trigger the Linn into producing a snare drum beat onto another track to either replace or mix with the original snare. This flexibility is definitely a step in the right direction.

I found a CV pair of inputs which remotely control the pitch of the snare and or the pitch of the toms and congas. If you use a control voltage pedal you can then sweep the pitch of the toms during rolls.



New Linn Drum is smaller in size and price

A great feature which I feel bodes much for the future is a trigger output which is programmable to do more than just step your sequencer or synth along at constant 8th notes or 16th notes etc. The cowbell voice button can be switched to this mode and instead of a cowbell being programmed you create one step trigger pulse, so, play the rhythm you want via this and the pulse it creates will mirror that rhythm. The keyboard or sequencer will determine the note's pitch but you will have determined when it occurs. Bass lines and sequences will not remain the domain of the current crop usually associated with their production. The possibilities here are vast. I hope to see their potential maximised in Linns to come.

## Sounds

The actual quality of the voices is very, very good, but this opinion varies from person to person. It's a very subjective thing, the bass drum sound one person adores and is happy to work with drives someone else mad. This particular bass drum sound I found to be just a little too 'round' for my taste, I missed the good healthy click and thump of my own LM-1. But it's definitely a sound that many will love. The snare was very meaty and suitable for

anyone's application, the digital reproduction of sound has made so much difference to every facet of music making from the instant-great-snare-sound of this instance to repercussions that the most imaginative of us haven't even dreamed of yet — we just have to wait and listen. The hi hat was very good but I sorely missed not being able to tune it.

The tom-tom sound was very good, too. Sort of a concert tom-type sound with an after ring to the beat that most should find appealing. They are better

than previously available factory sounds. Cabasa, tambourine, cowbell, these all sound immaculately real, which isn't too inconceivable seeing as they *are* real. I wasn't too impressed with the conga sound or the handclap, but again no doubt that's an element of personal taste creeping in. The sidestick snare sounded good but was better when tuned almost as high as it would go. Of course any of the voices which can be tuned can be very interesting when tuning is taken far out of the natural range of the voice concerned and a trick or two in the form of reverb, echo, phasing, or flanging is introduced.

Programming the beats is straightforward enough. Just tap a voice button for the desired rhythm along to the internal metronome's click to keep you in time. The metronome, by the way, has what seems to be a very quick flam of its own click to indicate to you when the downbeat of the measure has occurred, and I find this flam — and indeed the entire character of the metronome click-to be inferior compared to the LM-1 model and its accompanying series of updated, debugged Linns. Small point, true, but given a choice I think the majority of players would agree with me.

Erase of entire beats, selected beats, overdubbing, and the host of programming aids all operated perfectly. The trigger in/out mode was great fun

*Continued on page 131*

# H | H BONANZA!

**Up to 40% OFF! MAIL ORDER ANYWHERE UK**

We've over-ordered on certain H/H lines and our accountant says we've to clear stocks, irrespective of costs. Order NOW to take advantage of this situation - they'll never be offered at these prices again. All goods guaranteed, packed in original maker's cartons.

See and try these fabulous amps at our shops, or order by post with confidence

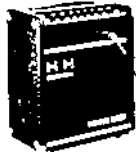
**INSTANT CREDIT**  
Phone or send for written details of deposits and payments

RRP £666.65  
Bonanza Price  
**£399.99**  
Plus £5 carriage UK



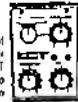
**SM200 Stereo Mixer/Amp 100W + 100W**  
Compact 1 in. creditably versatile 4 channel stereo mixer amp with 7 band equalizer, integral reverb, 3 way input selector for perfect matching, etc. Each channel equipped with volume, bass, treble, reverb, echo, stereo pan, 3 way monitor switch. Separate master volumes for left, right and monitor, with illuminated output level meters. Ideal for P.A. or keyboardists.

**Studio 30 Combo**  
Gutsy, reliable all-round 30-watt combo, with two inputs for high or low impedance, distortion effects from subtle to screaming, heavy-duty 50W speaker, saturation control for creamy second harmonics and long sustain. Parametric equalizer section offering total control over full spectrum of tonal colour, top quality reverb unit, headphone jack, etc. Complete with boost/reverb footswitch.



RRP £199.64  
Bonanza Price  
**£139.95**  
Plus £10 carriage UK

**21st Century Module**  
Modern miracle of electronic miniaturisation! Plugs into front panel of Performer 212, Performer 410 or Power Baby to give Chorus, AGT (time delay with modulation), Echo and Phasing. Edges light up when switched on.



RRP £143  
Bonanza Price  
**£114.40**  
Plus £2 carriage UK

Send SAC for FREE Fact sheets on Guitars Amps & Keyboards



**Performer 212 Combo**  
2 channels, each with input volume, bass, middle, treble equalisation, output volume. Adjustable compressor on Ch 1. Adjustable sustain on Ch 2. Effects Send and Return, and Reverb Send and Returns on each channel. Remote footswitch unit for effects channel over long and reverb. 150W MDS HF1 power driving 2x12 Hi 120W speakers.

RRP £477.71  
Bonanza Price  
**£299.50**  
Plus £10 carriage UK

**Performer 410 Combo**  
All the features of the Performer 212 but with four 100W purpose designed drivers. These combos are tough and well made, with protective corner mouldings, carrying handle and new type heavy-duty, braked casters.

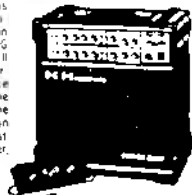


RRP £551.67  
Bonanza Price  
**£349**  
Plus £10 carriage UK

Loads more bargains at unbelievable prices, also Roland, King, Peavey, Carlsbro, Boss, Yamaha, Aria, Fender, etc. Ask for details

Come to the **SANDOWN PARK MUSIC SHOW**  
15th September 2-10 pm

**Power Baby**  
Speakers apart, as the other two combos, exceptional Power Baby's smaller, offering incredible power from an HH Acoustics 1200G premium driver. You'll be captivated by the orchestral performance and delighted by the pedigree sound. For the professional musician who demands the best. With hotswitch cover, etc.



RRP £445.23  
Bonanza Price  
**£275**  
Plus £10 carriage UK

Phone your Access/Barclaycard number for instant dispatch

PART EXCHANGE WELCOMED

**ABC music**

14-16 High Street  
Addlestone, Surrey  
Tel: Weybridge  
40139/54877

56 Surbiton Road  
Kingston  
(Nr Polytechnic)  
Tel: 01-546 9877

96 High Street  
Esher  
Surrey  
Tel: Esher 66195

**Trans cash** For orders placed at the post office  
366 0664

# Powerdrive Stands

(whilst others fall!)



Power Drive portable equipment mountings represent the world's most versatile range, especially designed for the entertainments industry.

Available from all leading disco centres and stage effects specialists. Ask your local dealer for a demonstration and a colour brochure. Appointed world distributors: Cerebrum Lighting (Sales & Hire) Limited, The Stage and Effects Lighting Centre, 168 Chiltern Drive, Surbiton, Surrey KT5 8LS, England. Telephone: 01-390 0051, Telex: 892337.



See us at the Light & Sound Show  
Bloomsbury Centre Hotel,  
London WC1.

# STUDIO DIARY

WELL JANET ANGUS DREW THE shortest straw and was therefore obliged to go to Corfu for a fortnight, so I've been the man on the blower this month chatting up the engineers, producers and artists in order to relay to you all the juicy bits of gossip from some of the major studios. And no better place to start but The Garden where *John Foxx* is still working on his album with Joe Dworniak. He seems to be taking his time over that one but so would I if I owned the place... Man of mystery *Bruce Woolley* has also been in with *Simon Darlow* recording a single for *The Camera Club*... *Tina Charles* (remember Tina Charles?) has been in laying down some tracks for a single which is being engineered by the infamous *Carinne Simcock*... German knob twiddler *Zues B. Held* has been producing a few tracks for *Splish Splash* which I believe has connections none too weak with the Human League... *Allez Allez* have been getting into the groove with *Heaven 17's Martyn Ware* and *Eddie and Sunshine* have been doing something very similar with themselves.



Father Morrison making heavenly noises at *Maison Rouge*

Basing Street have been equally busy with *The Associates* putting the finishing touches to their new album with producer *Mark Arthur Worrey*... and *Weapon Of Peace* have been doing irie things to their most recent endeavours on vinyl... *Mike Chapman* has been doing the business with those men who sport baggy suits and ridiculous facial hair and call themselves *Blue Rondo A La Turk*... The *Basing Street Mobile* has been out and about with it's most noticeable journey being to cover the *Police*, *U2*, *The Beat*, *The Gang Of Four* and *Lords of the New Church* at the *Gateshead Stadium*.

*Eden Studios*, which incidentally has nothing to do with *The Garden*

*Stevens* who has been dancin' all over the gaff — *Stuart Coleman* has been produc'n'... *The Swinging Laurels* have been in mixing a single, as have *Typhoon Saturday* and *Billy Fury* who I have been led to believe is 'a lovely man'... *The Jets* have been getting their quiffs in over the mixing desk in order to produce a rockin' new single.

*Philip Ramone* has been busy at *Trident* working with *Steve Short* and *Colin Green* on some tracks for *Liza* (with an L) *Minelli*, *Billy Joel* and a new Oirish band called *Cruella Bobile*... *Dave Stewart* is still sweating over a hot mixing desk for his album... The bedungareed *Dexys Midnight Runners* were in to do the T.O.T.P. backing track for their number one hit... *Psychic TV* (who are being hailed as the new *Throbbing Gristle*) were having their single engineered by *Craig Miliner*... *Marc Almond* gave his chainsaw a break and layed down a few vocal tracks for his *Marc and the Mambers* project... *Charlie*, featuring the ever-pleasant *Bob Henrit*, popped in to do a few overdubs (so that's why the copy was late. — Ed)... as did *Mike Oldfield*... *Hawkwind* are re-releasing *Silver Machine*, which should be relatively cosmic. They were dangling their beads over the mixer and hoping that *Zen* would sort everything out when I got onto their astral plane via the telephone. *Robin Scott*, he of manly vocals from *M*, was in doing a solo single... and *Gilbert O'Sullivan* had saved up his £10 wage packets and bought some studio time. Ex-UFO's *Pete Way* was in producing *The non-too-handsome Twisted Sister* and *Don Smith* was doing the same for the marginally better looking *Budgie*.

*Maison Rouge* has been very busy of late with albums being created by *Level 42*, *Van Morrison* and *Elkie Brooks*... *Culture Club* were working hard on a new single and *Sting* has been in with *David Edmunds* working on a new song for an A&M compilation album. An exhausted *Sting* said "The session's going very well m'Lud".

*Sarm* have also been up to their armpits in masters, the main one being *Monsoon's* album... *Peter Gabriel* nipped in to do a track for his new digitally recorded album... *Talk Talk* have been in with *Mike Robinson*... and *Malcolm McLaren* has been working on his new project which is an album of Folk dances from around the world — it's being produced by *Trevor Horn* and *Gary Langan*.

Anyway that's about it my little digital sequencers. See you shortly...

**Adrian Deevoy**



*The Associates* looking guilty after making a mess on the wall at *Basing Street*



# THE PRODUCERS

## Midge Ure

THE NATTY POINTED SIDEBURNS and the famous moustache are blurred by stubble and, in a faded tracksuit and boxing boots, Midge Ure hardly looks the suave socialite and Top Of The Pops trendsetter which is his public image. Indeed, for a man who seemed to spring out from the exotic shadow of Steve Strange to fulfil the New Romantic fantasies of the Video Age, he looks remarkably normal and unaffected. A workaday human being like (most of) the rest of us.

Which comes as some surprise. Midge Ure has the reputation of a modern day Renaissance Man For All Seasons: someone with creativity oozing from every pore: not a short stocky Scot with a quickfire tongue who freely admits to being little more than a workaholic with Chameleon tendencies. But such is the former singer with teenybop idols Slik and Punk supergroup the Rich Kids, one time guitarist with Thin Lizzy, John Foxx's replacement as anchorman in the electronic pioneering Ultravox, the producer behind Visage, the director of a dozen stunning videos and most recently the Pop Star in his own right with a Top Twenty hit version of Tom Rush's classic *No Regrets*. And such is this 28 year old Glaswegian's obvious versatility that trying to pin him down quite simply as International Musician's Producer of the Month is a faintly ludicrous prospect. Especially as Midge Ure himself is in some doubt as to his real role in the music industry.

"My passport says that I'm a musician, but I think it's out of line. George Martin and I were talking about it the other day and I told him I didn't really class myself as a musician because I can't read music. He said 'That's a fallacy. It's not what you do with your eyes which counts. It's what you do with your ears.' Which is very true. At least when I'm producing someone else's record, then I'm sure of my role. But you still have to be something of a musician when you're doing that because I can't see how you can claim to produce something and not have some understanding of what's going on. So I'll arrange the track, play some of the instruments and tell the other musicians what to play. I think that's why people specifically ask for me to produce them, because they

like the quality of my ideas. But when I'm with Ultravox I'm only the singer and one of the musicians. It may seem like I wear a lot of different hats but they're all shaped from the same cloth. I wouldn't be producing records if I wasn't a musician and I would be asked to direct videos if I wasn't producing records. So it's all connected somewhere along the line."

We were sitting in Air Studios, four floors above Oxford Circus, as Midge Ure was taking a break from recording Ultravox's third Chrysalis album with the aforementioned George Martin co-producing. It seems a little strange that this bunch of electronic adventurers should now be working with an establishment figure after their first two albums *Vienna* and *Rage In Eden* were made in Cologne in collaboration with Conny Plank, the darling of the avant garde.

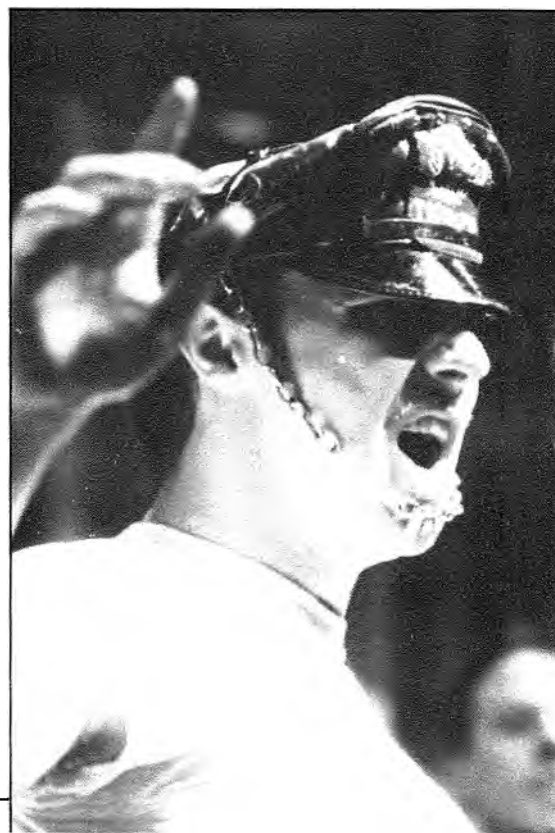
**"Now you listen to the radio and everybody's using sequencers and string synthesisers... they all sound like us."**

"Conny isn't so much a producer as a talented engineer. In my eyes a producer is someone who helps the arrangements and guides the music. Conny's a sounds man. He can pick up on a mood and then come up with a sound which instantly evokes the atmosphere you were talking about. He's a master of echoes and ambiances and depth. He can create the illusion of space. He can make a piano which is playing a tiny melody sound like it's miles and miles away and yet however loud everything else is on the track you'll still hear it. But George is a producer in the classic sense. He'll have ideas for an arrangement and he'll suggest changing a B flat to an F sharp minor or something.

George Martin's involvement with the 'vox, as much as the Human League's runaway success in the American charts, must be taken as a sign of the times. What was considered strictly experimental a couple of years back is now firmly in the mainstream. Nevertheless Midge Ure professes that there is still much new ground to break and that Ultravox are developing apace. And he should know, for since the late Seventies he has been in the vanguard of what is arguably the first truly new approach to popular music since the Beatles.

"Even when I was in the Rich Kids

I could feel that synthesized music, purely synthesized music, was only round the corner. I bought my first in 1978 while the Kids were still together but they weren't really interested, which is one of the reasons the band broke up. After it was all over I took advantage of the fact I was still technically signed to EMI and went into their demo studio to cut an all-electronic version of Zager and Evans' 'In The Year 2525' with Steve Strange. That was my very first production and I played everything on it too. Of course, I'd sat around in studios with this band or the other for years, picking up the odd little thing but still feeling essentially removed from the production process. But this was my first time at the controls and it turned out to be the beginning of the Visage project. I took it to EMI and I told them this was what was going to happen, that it was new and exciting and fresh — although in reality people like Kraftwerk had been doing it for years — and how good it would sound in discos because it was all-electronic and so on. But in their infinite wisdom they turned it down. A year later Gary Numan brought out *Are Friends Electric* and walked away with the prize. But even though he put synthesizers on the map it was some time before people began to take all-synthesizer bands seriously. It wasn't until we put out the first Visage album and Steve Strange appeared all dressed up funny in frills that everybody suddenly sat up and took notice and said 'Ah. New Romantics!'. Now you listen to the radio and everybody's



using sequencers and string synthesizers. Even Dollar and Kim Wilde, for God's sake. They all sound like us. What have we started? But it's the same every time there's a new trend in Pop. The people who are really good rise above the rest and develop their talent. All the others fade away with the fashion."

Unlike many who have followed in his wake Midge Ure suffers from no arrogant delusions that new technology and its use makes a mockery of the tried and tested tenets of the music making process.

"You can't make a silk purse out of a sow's ear. If a song is lousy then no amount of pretty production will make it good. They try and give you the impression nowadays that anybody can go out and buy a synthesizer and they're ready to make their first record. But it's just not true. Sure, if you get a synth as your first instrument then you'll naturally be able to get better noises out of it than you ever will from your first guitar. But to get anything more out of it is very hard. It's one thing to sit at home with a Casio and it goes plinka plinka plinka at you and all you have to do is pick out the melody. But once you get into the Big Boys League of PPG synthesizers and Fairlights you're talking computer talk. You've got to know the instrument, be a good musician, a mathematician and a scientist all rolled into one. Compared with Warren Cann, for instance, I don't know the half of it. It's easy to think all you need is a Microcomposer and you can come

up with a Human League record. But I know for a fact that Martin Rushent spent two years learning how to do it. We were working on the first Visage album in his backbedroom while the rest of Genetic was still being built. He'd poke his head round the door and his eyes would pop out at the sounds he was hearing. He could see there was a revolution on the way so he put his money where his mouth is, bought a whole mountain of gear and then set about learning how to master it. It can take as long as it does to find your way round a regular instrument because there is such a thing as synthesizer technique. And style too. It's so easy to make them sound cold and distant because, after all, they're just a bunch of wires and resistors. The art lies in getting warmth and emotion from them."

**"It's easy to think all you need is a Microcomposer and you can come up with a Human League record. But I know for a fact that Martin Rushent spent two years learning how to do it."**

Because his major source of income comes, naturally enough, from Ultravox royalties, Midge Ure reckons he's in the privileged position of treating production as a hobby rather than a job. So he can go where the whim or the interest takes him. Consequently he involves himself often in obscure projects which, for one reason or another, don't see the light of day. The latest of these, a neo-Shakespearian epic from the pen of raconteur and writer Max Langdon called *The Blooded Sword* should soon appear independantly after every major label has turned it down.

"The guy from CBS said he couldn't hear a single, 'chuckles Ure.' But it's a spoken word album with a sound track of mood music and tone poems. What did he expect?"

Other productions have been more readily accessible however. Hip Electronic Disco for mannequin star Ronny, a collaboration with the semi-legendary Steve Harley, the Visage albums and a couple of Phil Lynott singles *Yellow Pearl* and the latest *Together*.

"When Phil brought *Together* to me all he had was one repetitive riff and a list of verses. He'd wacked 'em all down on 24 track but he hadn't given the structure any thought at all. He said 'Do whatever

you like with it and when you're finished I'll come back and sing it. So I was left to my own devices. I pulled it apart, worked up a completely new arrangement, wrote a middle section and then rather than do what he'd usually do, which would be to get in a great drummer and guitarist and record it as a rock track, I pulled out the Linn drum, asked Jerome Rimson to play some funky bass and then I put the guitar on myself. Phil came back, laid down his vocal and then left me alone to mix it.

Working alone and following his own nose seems to suit Midge's style, although he insists he's only done it a couple of times. But it certainly paid dividends when he dug up *No Regrets*, the song with which the Walker Brothers launched their short-lived comeback in 1975.

"I never heard Tom Rush's original. In fact I don't know anybody who has. And I didn't use the Walkers' version as a blueprint either. I simply worked from the lyric and the chords and the dynamics as I remembered them. I actually got it wrong. I thought it began really softly and then grew to an enormous end. But it hardly changes at all. It retains a slow country feel throughout. I recorded it all in two days, bar the mixing. Programming the Linn took the most time. After that it was simply a case of fitting the pieces together like a jigsaw.

"I love all the trimmings. I know that if you have a four piece band playing well, like Dire Straits or the Pretenders, you don't need masses of overdubs. But I don't think I've ever recorded anything without a Yamaha string machine. I love the sound of it and the way it helps fill areas which need to sound really large. I'd feel very uneasy doing a straightforward rock band, just a big bass and drum sound and jangly guitar. But that doesn't mean I've got anything against them. I think that's where Ultravox differ from the majority of synthesizer bands. We're not afraid to utilise the hardness and power of rock even though we're as sick as anyone of those typecast American bands like Asia or Reo Speedwagon. But crashing drums and guitars still have their place. Anybody who says that they've been superceded by modern technology is only pathetically following fashion. We still use lots of grand piano and the electric guitar will never be obsolete because over the last 20 odd years it's proved so versatile. I can see the violin being replaced — but I've yet to hear a synthesizer which can successfully copy a guitar."

**Chas de Whalley**

**"It may seem like I wear a lot of different hats but they're all shaped from the same cloth."**



# Have you heard the latest?

**16 Track  
£15 per hour**  
**8 Track  
£8 per hour**

We're in the heart of Sussex on the main London to Brighton line and less than 10 minutes from the M23/A23 and can give you a 16 track recording facility day and night.

From our large car park there's direct access to the purpose-built 600 sq. ft. of exquisitely equipped studio space where we can produce a tape of master quality for the price of a demo!

There's room to relax, watch T.V. and food is always available.

- Soundcraft 1624 Mixer
- Soundcraft 762/16 2" Tape machine with Remote Auto Locate and Recycle
- Eventide 949 Harmoniser
- Master Room Reverb, Noise Gates and Compressor and Tape Echo
- Revox and Teac mastering
- Quad, Tannoy and Auritone monitoring
- AKG, Neumann, Shure and Beyer microphones
- Ampex 456 Tape
- Roland Drum Computer
- Roland Amplifiers
- Roland Guitar Synthesiser
- Ovation and Kramer Guitars
- Challen Acoustic Piano
- Yamaha CS60 Synthesiser
- Linn Drum Computer
- Bel Stereo Flanger
- Bel Delay-Line Flanger

To hear more of the latest on prices and booking details phone Nigel Bates on Burgess Hill (04446) 45163.



1-5 Gordon Road Burgess Hill West Sussex RH15 0PX Tel:(04446) 45163 Telex:957002

**Recording Studios**



**bass boogie**

10watt Bass Guitar Keyboard Synth Amplifier.

The Bass Boogie was designed with a special tone contour network to give ultimate performance when used with bass guitar. Can also be used for keyboards etc. Separate normal bright/H. phone sockets.



**piccolo**

8 watt Lead Guitar Amplifier.

Badger's 'Microchip Piccolo' offers superb performance and reliability. Heavy-duty 6 1/4" x 50 watt speaker delivers the usual Badger superior sound. Separate headphone socket for 'private' practise.



**minuet**

10 watt Master Volume/Overdrive Guitar Amplifier.

The Minuet offers you features never before available from Badger. A 'live gig' sound in your home.

Field tested to give ultra reliable performance and dependability. Features include master volume/overdrive facility. Separate headphone socket for private practise.

**Professional Practice Combo's  
and Sound Enclosures,  
their Good For Your System**



Leeds, LS1 4AG, England  
Telephone: (0532) 441474



## STUDIO OF THE MONTH

### AMBIANCE RECORDING STUDIOS

1-5 Gordon Road, Burgess Hill,  
West Sussex

SOMETHING A LITTLE DIFFERENT this month — enough of those plush 24/32/48 track studios fit for only those stuffed pockets of the super megastars of this world.

Instead, a little trip into the country to have a look at a 16 track facility operating under the name of Ambiance Recording Studios.

Burgess Hill is a busy little town in West Sussex surrounded by beautiful countryside — not least of course the nearby South Downs. 15 miles from Brighton and about 45 from London, the location is ideal for both local bands and musicians from farther afield. The main London to Brighton line runs close by — and don't worry, you can't hear it!

Why did we hit on this studio? Well, the reason was that our Ed, by a series of coincidences, happened to hear of Ambiance in spite of the fact that it is so new there has been no publicity, and he trotted over to have a butchers. Having been fairly impressed Le Horkins suggested that I take a look — so here is what I found.

By another coincidence I happen to have grown up in this neck of the woods, so you can imagine my amazement when I heard of a recording studio in what had always seemed to me as an out of the way place.

The Ambiance building used to be a warehouse and was handed over in payment of a bad debt to new owner Nigel Bates' family business which manufactures sound proofing materials.

Nigel has been in the music business as a professional musician and producer for a number of years now. His first experience in a studio was at the age of 16, when, far from being overawed by all the techno wizardry going down in the control room, he came out thinking 'well that looks like a doddle — I could do that and get rich!'

So his parents lent him money to purchase a 4 track Teac machine and desk and things took off from there.

The building 'was a right dump' when Nigel took over. It has taken something like 7 or 8 months to reach its present state and, as is often the case, additions are constantly being considered and

carried out. For instance above the studio in an, as yet, untouched area which will shortly become a dance studio specialising in the American Lotte Burke techniques which are rapidly gaining popularity.

Nigel's musical and production background, combined with the soundproofing business experience obviously puts him in an ideal position to build/own/run a recording studio.

The Control Room is quite large with all the equipment stored away very economically (space-wise that is). The walls are finished in complementary hessian and conceal all the acoustic treatment that went on. The basis of the design is an absorbing rear wall with solid front and side walls, and finished off with bass traps in the ceiling.

There are two interesting features here — the control room window consists of three sheets of glass as opposed to the more normal two — the two outside sheets are one size, and the middle one is different, thus making the sound proofing total. You can sit in the room watching a band playing away in the studio and not hear a thing. The other thing is the mountings for the Tannoy Little Reds — if you thump the columns they actually sound hollow, but Nigel assures me they are built of compressed fibreglass amongst



*Easy access, easy parking, great sounds*

other things and are actually solid. The monitors themselves sit on a solid shelf inside the mountings.

When the control room was finished Nigel discovered to his great delight that, due more to sheer luck than good planning, the stereo image remains the same wherever you decide to stand in the room.

The bulk of the equipment was a very nice package courtesy of Don Larking Audio Sales and consists of a Soundcraft Series 1624 desk and 2" 16 track machine, an Akai tape deck for echo, Teac cassette deck and Revox PR99. They also have a rack of ancillary gear such as an Eventide 949, Bel Stereo Flanger and Delay/Flanger, Rebis Noise Gates and Compressors, Master Room Reverb and, coming shortly to fit holes ready wired up for them — dbx Compressors and an AMS Digital Delay.

Now before you get excited — you

ain't seen nothing yet. The following instruments and more are also available on request *free of charge*: a Linn Drum Machine, Roland Compurhythm, Roland Guitar Synth, Yamaha CVS60 eight voice Poly synth, Ovation Artist six string, Applause six string, Glenn Campbell 12 string, and Viper electric guitars, Pangborn/Kramer Bass, and fretless guitars, plus Roland JC160 and Cube amps, and a specially treated upright acoustic piano for a great recorded sound. All this in a studio which will set you back all of £15 p/h for 16 track and £8 for eight. Can't be bad.

The studio itself is long and thin with excellent separation — something that a person in the trade is expert at. The family business makes acoustic screens which can be purchased from Don Larking and come in all shapes and sizes as required. The studio is fairly littered with these, but apparently they have never been used, since the separation is good enough without. The control room end of the room is live and it gets deader towards the back. The door at the back gives direct ground level access to the large car park at the rear of the building — so no loading problems here.

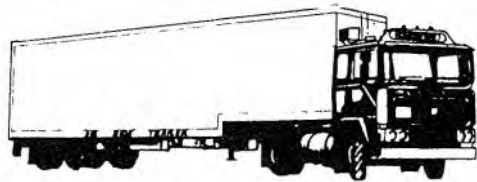
Apart from the cheap rates, there are other ways of saving money at

this studio. You get free setting up time, no overtime charges, and when you get hungry, you just give Nigel the nod and he nips out to the kitchen where there is a microwave oven and you can eat in minutes, very cheaply. There is also the essential coffee machine permanently on the go. If you need a break, the time will be deducted from your bill, so you won't have to bolt your food, and you can relax watching the colour television or listening to music on the Sony cassette machine.

So all in all there is a lot to be said for Ambiance (shouldn't it be *ambience?*). The sort of facilities and conditions offered here are hard enough to come by in a top name multi-multi-track studio and here they all are, and largely free.

Check it out by phoning Nigel on Burgess Hill (04446) 45163.

**Janet Angus**



STORAGE DISTRIBUTION  
TOUR MANAGEMENT & PRODUCTION  
CUT PRICE FUEL FOR GROUPS, TRUCK PARK  
ROCK-N-ROLL TRUCKING

**SMITH SELF DRIVE**

Specialists in all aspects of Vehicle Hire —

CAR, VANS, TRUCKS, MOTOR CARAVANS, MINIBUSES,  
LAND ROVERS  
CONTRACT HIRE  
DELIVERY SERVICE

SHEFFIELD DEPOT: Nursery Street, Sheffield S3 8ZZ  
Telephone: Sheffield (0742) 752222. Telex: 54326  
Contact: D. Harvey Steinberg

No 1 FOR *Marshall* IN N.I.  
**SESSION  
MUSIC**

For all your sound requirements.  
Wide range of stock — best prices always.  
Tel: (0232) 238502  
81-93 YORK ST., BELFAST, N.I.

**Brand X**

Is there anything about this album that makes it special?  
How about the not so mysterious ingredients —  
Phil Collins, Percy Jones, John Giblin, Robin Lumley,  
Peter Robinson, John Goodshall, Raf Ravenscroft  
and Steven Short?

**Is There Anything About?**  
— the brand new album and cassette from Brand X.  
Album: CBS 85967  
Cassette: CBS 40/85967



**Micro Musical**

**MAIL ORDER  
SPECIALISTS**

WITH **Casiotone**  
ELECTRONIC KEYBOARDS

**FREE** accessories worth up to **£65**

MODEL (TICK)	FREE ACC. VALUE	ACCESSORIES (TICK)
VL-1 35 95	8 85	Song Book (6 Titles) ea 2 95
VL-10 26 95	2 95	CS-H Stand (CT Models) 30 00
VL-5 79 95	10 90	VPE Vol Ped (CT Models) 25 00
MT-31 69 00	7 95	SPE Sus Ped (CT Models) 6 50
MT-40 99 00	12 95	HC-3 Hardcase (CT-202) 44 00
CT-101 195 00	30 00	HC-2 Hardcase (CT-101-403) 44 00
CT-202 275 00	36 50	HC Hardcase (CT-601-701) TBA
CT-403 275 00	36 50	PC-2 Hardcase (MT-31-40) 9 95
CT-601 395 00	55 00	AD-4160 Adaptor (VL-1) 5 00
CT-701 495 00	65 00	AD-1E Adaptor (MT-31-40) 5 00
CT-1000 325 00	40 00	Prelude Chord Computer 19 95

PLEASE SEND ME THE KEYBOARDS TICKED.

PLUS MY CHOICE OF FREE ACCESSORIES TICKED.

TOTAL REMITTANCE ENCLOSED.

I wish to pay by enclosed (please tick)

Check  P.O.  M.O.  Cash (Registered)

I wish to pay by Access Card. My Access Card Number is:



\_\_\_\_\_

SIGNATURE

NAME

ADDRESS

TEL. NO.

Cut out your order form and send (no postage required) to:

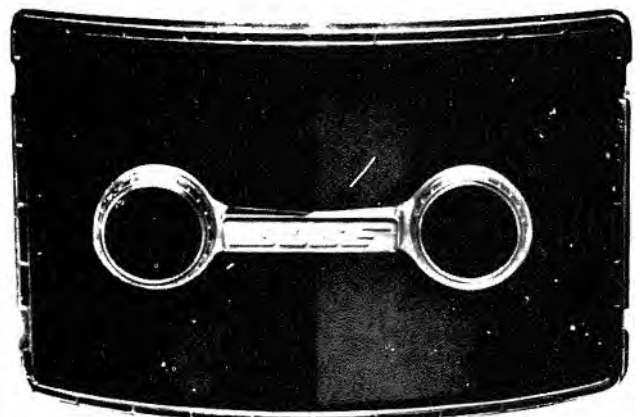
**Micro Musical Limited**

FREE POST

37 WOOD LANE, SHILTON, COVENTRY, CV79BR  
TELEPHONE: 0203-618760

IM

**BOSE**  
**SPEAKERS**  
**LIGHT, CLEAN,**  
**POWERFUL.**



Gigant Music Ltd.,  
287 Hornsey Road, London N19  
Tel: 01-263 6524

## STUDIO TEST

### AURATONE MINI-MONITORS

PEOPLE WHO HAVE NEVER SPENT pressured hours in a recording studio during the final stages of a mixdown, often have very little idea of the lengthy processes involved in perfecting the finished master. This is even more the case when the track is destined to be a single. The success of a record may depend on it sounding good in all media — top class hi fi, small transistor radios, TV, studio monitors and discos etc. There is no way of course that the song can sound exactly the same in all circumstances but the basic elements can be still present.

This brings us to the basic problem that confronts the producer and engineer. If the recording is being made multitrack, the chances are that it is being monitored at quite a high level and there are very good reasons for this being the right method — (I) errors in the playing on just one track will be more easily detectable if the volume is high enough for individual tracks to be heard; (II) technical faults become more obvious for the same reasons; (III) the recording should be monitored at a volume that is appropriate for the type of music, as this is an aid to production

techniques; (IV) when mixing, it is easier to 'feel' the music if the volume is high. Having achieved the desired musical balance and production, it is then the responsibility of the engineer to ensure that the title will sound good in other environments.

To this end and bearing in mind the fact that anything sounds good if it is loud enough, he will then play the track at a lower volume on the studio monitors. This is not the full test, as studio monitors are not the average listening system. So he will then play the title through, at least, on a pair of smaller speakers to hear how this sounds, and may well check how it sounds in mono (although this is becoming of less importance). It is quite amazing how some instruments that sounded fine on the monitors sound quite unbalanced on small speakers. Chief offenders include tambourine and brass (over powering) bass and electric piano (which often seem to disappear if they don't have a smooth enough dynamic or sufficient treble).

These small speakers have a very important role. Ten years ago we had rather different ideas about small speakers and what they should be like. The ideal 'grot box' was thought to be the worst speaker that

you could lay your hands on or some cheap model fitted in an obscure corner of the desk. It was often the case that these speakers were vastly more coloured in a particular way than the studio monitors at high level. This of course made them almost useless.

The way out of this was to use small hi fi speakers but these were not ideal and it was not until the latter half of the '70s that there was a new approach. This revolutionary idea (or perhaps just plain common sense) was to build a speaker with this application specifically in mind. All this preamble brings me quite neatly to Auratone and the models under review here. It was Auratone who first made these mini-monitors a commercial reality and today an accepted part of 99% of the world's studios. It was only a few months ago that I became aware of the fact that there are now five Auratone models and it seemed that some sort of comparative look at the range would be worthwhile.

Although there are five models, this review will only cover four as, one of them is not readily available in the UK.

**Martin Forest**

**5C Super-Sound-Cube:** this is the latest model of the original Auratone mini-monitor although differences are minimal. It has dimensions of 6½ x 6½ x 5¾" and is finished in imitation Walnut wood grain. Rapping the sides gives a dull heavy sound and shows just how solid and heavily damped the interior of the cabinet is. The box is completely sealed and the speaker is front mounted. Inputs are screw terminals at the rear. The speaker covering is foam, held in place by small plastic spikes on the gold plastic front trim. Removing the foam or replacing it is a two second job and the speaker now looks far better with the foam off than with the old method of fixing using velcro.

The speaker itself measures 5" with a half-roll treated cloth suspension, and is the same unit that is used in all the models. I have taken this particular model to be the reference against which I will comment on the performance of the others. For those of you less familiar with the basic model I will try to explain its character. There are two quite remarkable facts about the sound of the cube. The first is that it really does sound like a small studio

### 5C Super-Sound-Cube

monitor, but with less extremes of frequency response. The sound balance just sounds true and the instruments remain distinct rather than blurring into a mass as most other small speaker systems. The second fact is the amount of volume they will take before sounding distressed. If you have deafened yourself with the large monitors, the

Auratones will not give up if you have to wind up the wick a little. By the same token it must be said that they are somewhat inefficient and require a high powered amplifier to do them justice. All in all it has a detailed smooth and balanced sound that behaves very much as a mini-monitor speaker.





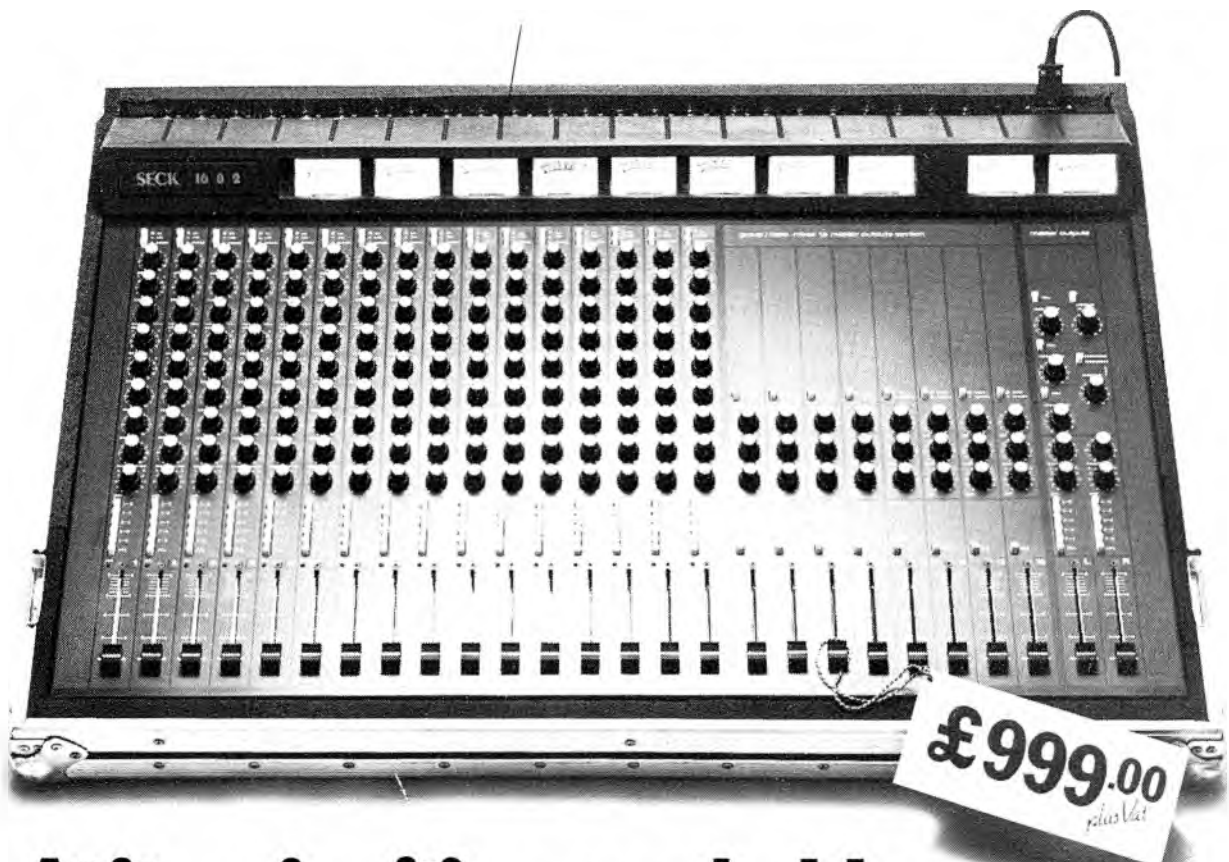
# Send us the coupon

Please send me a FREE copy of the  
12 page operator's manual at no  
obligation

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## We'll send you the manual

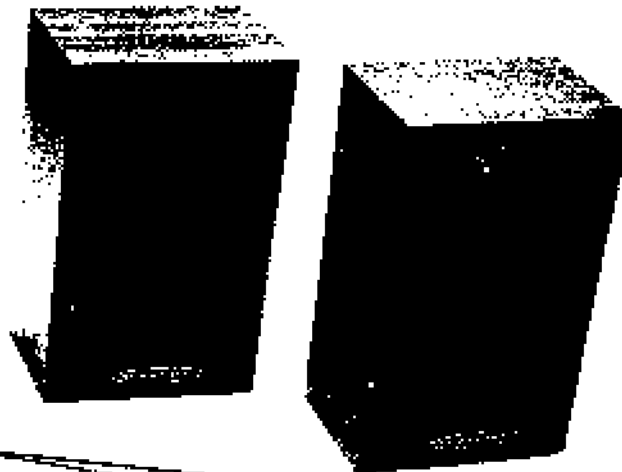


**At its price it's remarkable**  
**SECK 16:8:2**

Call or write for full specifications and dealer list  
**bandive** Ltd. 10 East Barnet Road New Barnet Herts EN4 8RW Tel: 01-441 1133

**5S Full-Range-System:** these speakers are very similar to the basic cube but the cabinet has larger dimensions. They were designed in response to a demand for an Auratone with extended bass response for compact monitoring use. The dimensions are  $6\frac{1}{2} \times 10\frac{1}{2} \times 4\frac{3}{4}$ " and the finish is similar, although the front foam is held by velcro. Listening tests revealed that they do have an extended bass response as well as an apparent treble boost. In a direct A/B comparison with the basic cube however they did appear to lack the clarity of the cube, and personally I would prefer to equalize the input to the basic cube rather than use these speakers.

**5S Full-Range-System**



**5W Super-Sound-Wedge**

**5W Super-Sound-Wedge:** a completely different shape to the other monitors, being a wedge with dimensions of  $7\frac{1}{2} \times 7\frac{1}{2} \times 4\frac{3}{4}$  to  $2\frac{3}{4}$ " and finished in black textured vinyl with a black plastic grille. Speaker connections are screw fittings and the unit comes with fixings for wall mounting. The internal cabinet dimensions are less than the other models and it was quite a surprise to find that it differed little in sound to the basic cube. The treble response sounded different and it was a little light on the bass. I was however listening to it free standing and it will quite likely sound somewhat different when mounted on a wall.



**5RC Super-Road-Cube:** again this is very similar to the basic cube but intended to be a portable system. The two cubes clip together and one of them has a leather carrying handle. Input to the speakers is by a standard jack socket mounted on the front panel as well as a speaker fuse. The finish is black textured vinyl with black plastic grilles and dimensions of  $6\frac{1}{2} \times 6\frac{1}{2} \times 11$ " when closed. Listening tests gave it a slightly brighter and bass lighter sound than the basic cube, as well as sounding slightly coloured in direct comparison. Removal of the plastic grille improved the sound and it was then only slightly different to the basic cube.

General observations showed that the foam grilles had little effect on the sound quality and were fairly acoustically transparent. I expect a lot of studios use them with the grilles off, but I was getting the impression of a less direct sound with the grille off, coming from an area larger than just that of the speaker cone, which was the case with the grille on. There also

**5RC Super-Road-Cube**

appeared to be a deterioration in the stereo image with the grille off and this may be worth further experimenting to verify the fact.

So Auratone have produced a range of speakerse using their basic drive unit that fit in well with their slogan of 'Recording monitors for the real world'. There are now Auratones for more applications, and they can all be recommended for their differing uses and applications. The Auratone 5C,

however, remains virtually a compulsory item for all studios.

NB: As with all subjective tests, there is room for interpretation and discussion, but the findings here are based on straightforward listening tests in a variety of environments and with additional blindfold testing. The major assumption must be that there is a consistency between units of the same model if the results of this test are to be considered in a wider context.



by Dave Burluck

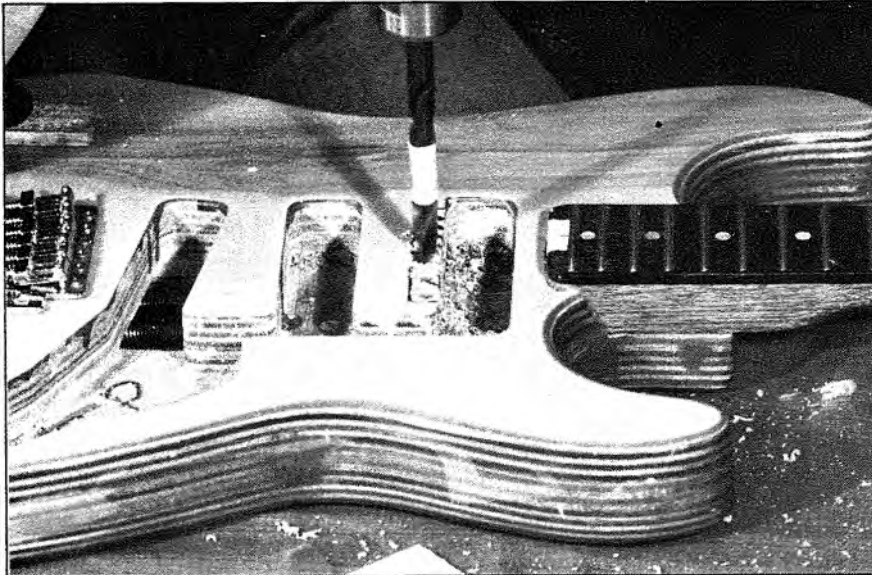


YOU MUST HAVE CONSIDERED changing your pickups at some point in time although you could well have been put off by the relatively expensive prices of replacement pickups. Firstly though, why is it sometimes necessary to change pickups at all on your guitar? Well, apart from the obvious reason that you simply fancy a change, many cheaper guitars sport rather low output units which not only lack in power but also in tonal quality. Some cheaper units also have a nasty habit of picking up background

cheap ranges there is little in the way of tone modification via the controls — usually a volume and tone control and that's it! But, by changing the control layout and adding switches into the circuit, you can drastically change the sound and versatility of your guitar sound. I will be having a look at the possibilities of 'custom wiring' next month, but for now we'll start by having a look at the procedure and possibilities involved in simply installing new pickups.

single coiled units generally have a slightly lower output and brighter sound than the louder thicker and electrically quieter twin coiled units.

The advantage of using twin coiled units on a guitar is that the coils can split to provide both the thinner single coil sounds and the thicker double coil sounds. As far as actual pickups are concerned the choice is very personal. Some guitarists will favour DiMarzio units while others Seymour Duncan, Bill Lawrence or whatever. Certainly



*Drilling out excess timber for new pickup hole. Note tape on the drill bit to indicate the depth of cut.*

noises and hums.

Once a change is decided upon, the next problem is what type of replacement pickup to use. A few years ago it wasn't too much of a problem as there weren't many units available on the market. But today the market seems swamped with companies offering pickups of varying price, quality and specification.

Most companies offer direct replacement pickups for the most common guitars ie Fender Strat and Tele replacements, Gibson humbucking replacements and, of course, Fender Precision and Jazz bass pickups. If you decide to use these direct replacement units fitting them to your guitar is simple — it's just a matter of swapping the old units for the new ones. But if you decide you want to install a humbucker onto a Strat or Tele type guitar the job is a little more involved.

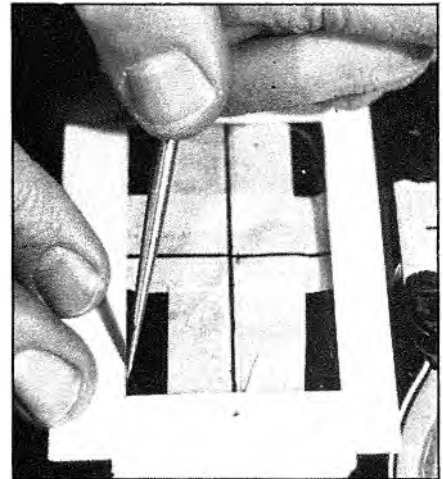
On most factory built guitars in the



*Cleaning up the new hole using a 25mm flat chisel.*

## What Pickups do I Choose?

The area of pickup design and construction is incredibly complicated and involved but two basic types of pickups can be identified. Firstly there is the single coil pickup identified with Fender guitars and the double coiled hum-cancelling or humbucking pickups associated with Gibson type guitars. The



*Marking out the hole for the scratchplate. Note that I have taped the template down so that it doesn't move when marking out.*

DiMarzio pickups are very good and if you look around you can buy them very cheaply. I favour Seymour Duncan units although they now seem to be rather expensive. For the work on the Guitar Surgery Strat copy, I tried a couple of Double Eagle units which are very good. Choosing a pickup that suits you and your guitar can be a matter of trial and error, but ask around at your local music shop friends, and if possible try a guitar with the pickups you have in mind on it. Don't forget that the woods used on your guitar will also effect the sound as well as your amp.

## Down to Business

I decided to put a humbucker in the neck position of my Strat to give a nice thick bit of power in this area. To match that I chose a High output single coil unit for the bridge position to give the guitar increased power but still with a lot of bite. The sound in the middle position was good so the original pickup stayed.



The new bridge pickup then requires no customizing work — just unwire and unscrew the old unit and replace the new one. However, fitting a humbucker where the original pickup was a single coil unit requires some extra work — the body hole must be enlarged as must be the scratchplate hole.

The first thing to do is to make up a couple of templates from card (see diagram) take your time over these as they must be accurate. The templates will help you mark out and position the new holes for the pickup, and once made, will save a lot of time and errors. Remove the strings and the scratchplate, also the bridge earth wire must be unsoldered or cut.

Next a centre line must be put on the guitar. Put a little piece of masking tape at the base of the fingerboard, measure the width of the board, halve it and make a pencil mark on the tape. The position where the G and D string saddles meet will give you the centre of the bridge. By laying a straight edge between these two points a centre line can now be marked onto the guitar in pencil. (If the guitar has a dark finish then you'll have to stick a piece of tape down first and mark the line on that.)

To position the hole lay the body template in place on the centre line until an approximate position is reached where the new pickup will sit comfortably. On my Strat the position to the centre of the pickup template was 30mm from the bottom of the neck. At this point draw a line at right angles to the centre line with a set square. This 'cross' now allows you to position exactly the template — draw round it and we're ready to start work.

The area to be cut away should be drilled out. For this I used a 10mm twist bit in a hand held electric power drill. (You can of course use a hand drill or preferably a carpenter's brace and bit.)



Using a hand drill to remove excess scratchplate material.

To make sure the drill didn't slip I marked out and centre punched some hole positions first. The depth of the cut should be indicated on the bit with a piece of tape. Once drilled the excess timber can be removed with a sharp broad chisel (25mm) for the smaller cuts and edges, and a smaller chisel (12mm) for the heavier work. During all this work the guitar was clamped to the bench or table with a 'G' clamp.

The hole can now be checked by

trying the pickup in it. If all is well you're ready to attack the scratchplate.

## Mounting

There are two ways to mount a twin coiled pick on a Strat. Firstly the pickup can be mounted directly to the scratchplate as with the other pickups or secondly a separate pickup surround can be used which mounts the pickup to the body independently of the scratchplate. The choice is yours — I chose the first method as this means that all the pickups and electrics are still mounted to the same plate although the two adjusting screw holes from the original pickup remain visible. With an on going customizing job like this I don't think it's a problem really, as I'll no doubt end up making a complete new scratchplate when I finally decide on what pickups and controls suit me and the guitar best. (If you're going to use a pickup surround on this type of set-up, another template must be made the size of the pickup surround, but otherwise the procedures are the same.)

Remove all the electrical components from the scratchplate and replace it with a couple of screws on to the body. Lay out the centre lines as before making sure that the 'cross' is exactly the same distance from the bottom of the neck. (Once again you'll have to mark the lines into masking tape.)



Cleaning up the new hole with a half-round file.

Mark around the template with a sharp point but don't mark into the corners — stop each line about 4mm from the corner, so that a radius can be filed, depending in size on the diameter of the round file which you'll be using. Mark and centre punch position of the holes for the adjusting screws.

## Drilling

Now there are two ways to remove the necessary area from the scratchplate. Firstly select a small drill (6mm will do). Inside the pickup hole lines carefully mark another line half the diameter of the selected drill (in my case 3mm). Starting from each corner mark and centre punch holes 6mm apart. These will act as drilling guides. Clamp the scratchplate down to a piece of flat scrap board and, with a hand drill, drill along the holes marked on the inner drilling lines starting with the corners. You should now be left with a series of holes that almost meet.

Drill the holes for the adjustment screws which on my pickup were 2.7mm diameter so a 3mm drill was necessary. Cut between each hole with a *small* chisel (6mm) until the unwanted plastic is free. The hole can now be filed to shape with a combination of round (for the corners) and flat (for the sides) files.

The alternative method is to use a coping saw to cut away the excess plastic. The procedure is the same except only four holes need to be drilled one at each corner. By undoing the blade of a coping saw it can be inserted into the hole, retightened, and the rectangle carefully sawed out. When using a coping saw the scratchplate must be held in a vice as near to the cut as possible so that any chance of splitting the plastic laminate is reduced.

The hole can finally be cleaned up with a small fine needle file and the new pickup installed and checked for positioning. Fitting a new pickup like this is fairly easy but you must work carefully and accurately. Now the only thing that remains is to rewire your pickups. If you have some experience in this area you should be able to replace the pickup wires to the original positions on the switch but I don't intend to cover this until next month when we'll have a look at simple 'hot-wiring', solder irons and wiring techniques.

## Tool List and Suppliers

### Soldering Irons

(I use a 15 watt iron for most small wiring and a 25 watt iron for heavier work such as securing the shield wire to the back of the pots etc.)

### Various drill bits

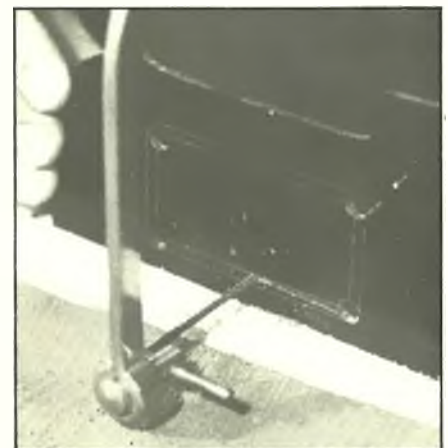
Chisels — 25, 12.5 and 6mm

'G' clamp — minimum of a 100mm jaw

Centre Punch

Round and Flat fine cut files

Coping Saw



Using a coping saw to cut out a pickup hole on a scratchplate.

All available from a good hardware store.

Pick-ups should be available from most good music stores. If you look through the back ads in *Musician's Weekly Classified* you may find some cheap units. Look around before purchasing your pickups — they do vary in price.

Double Eagle Pickups are available from Touchstone Tonewoods.

# INTERNATIONAL MUSICIAN AND RECORDING WORLD

## OFFER OF THE MONTH

### SAVE OVER £20!!!



INTERNATIONAL  
**MUSICIAN**  
AND RECORDING WORLD

offer the exclusive opportunity of buying a brand new AKG D100 High Impedance Microphone worth £42 for the ridiculous price of £19.99.

**£19.99**

Inclusive of postage and packing offer available in September issue only

First in a series of Special Offers will only be made available to new and existing subscription members within the UK.

All you have to do is complete and tear off the form below

INTERNATIONAL  
**MUSICIAN**  
AND RECORDING WORLD

Subscription  
Special Offer

PO Box 50  
Farndon Road  
Market Harborough  
Leicestershire

Tick your requirement

- 1) AKG D100 Microphone £19.99  
My Sub No. is
- 2) 12 Months Subscription  
plus AKG D100 Mic £31.99
- 3) 12 Month Subscription  
only Rates below

UK: £12; Overseas (Surface) £17.00; Airmail (Europe) £21.00;  
Airmail (Zone A) £31.00; Airmail (Zone B) £36.00; Airmail  
Zone (C) £36.00

I am enclosing my (delete as necessary)  
Cheque/Postal Order/International Money  
Order for £.....  
(made payable to Cover Publications Ltd)  
OR  
Debit my Access/Barclaycard/Amex\*  
(\*delete as necessary)



.....

Please use BLOCK CAPITALS and include post codes.

Name (Mr/Mrs/Miss).....  
(delete accordingly!)

Address.....  
.....  
.....

Signature.....

My Subscription Number is.....

## DRUM CHECK

Continued from page 117

and I praise the efficiency obtained by neatly co-ordinating this into the Linn itself, rather than as an outboard item. Being able to read the tempo while the Linn is running is a relief although there is still no 'fine adjust' control in parallel with the beats per minute dial. Add a read out that's accurate to a tenth of a b.p.m. and I'd really be happy. Roger. Make the tempos on each rhythm pattern programmable into the memory for instant recall and update, and your

sales would increase so much I blush contemplating it.

As I mentioned at the beginning, I only had a few days to go over the Linn Drum and there are many avenues I want to explore to fully discern what this new model can do and exactly how it stacks up against the Linn LM-1. Until I do an intensive test report my general impression is that the Linn Drum is still *the* programmable drum machine to go for. Its higher profile and reputation coupled with a more attractive price should insure a bigger and better future

for the instrument.

If you are considering purchasing one for the first time I can certainly give it full marks over the bulk of its competition (who are all hot on the trail), but if you already own a Linn have a long listen and a long think before trading it in, you may end up with a bizarre variety of frustration and wish you had the both of them.

### Warren Cann (Ultravox)

Unit supplied by: 'Sycos Systems'  
Tested at: Air Studios

## DRUM CHECK

Continued from page 93

was a little dubious about at first, but they 'spoke' very distinctly and gave a good round sound so I see nothing wrong with them really. The snare drum, by the way, is now fitted with an extra thin see-through bottom head which gives an extremely crisp sound.

Ludwig now have six finishes — red, silver, gold and blue silk as well as black and white gloss, all of which look professional. Natural wood finishes would appear to be still available at extra cost (Mahogany and Maple) and these two are both hand sealed after their final coat of varnish.

As I said I was surprised to find that it was so long since I reviewed a Big Beat but I was even more surprised to find it was £400 more than it was then. If it could be priced just a little lower it would be an extremely attractive

proposition. However all is not lost because you can buy the drums separately and substitute your own stands and pedals.

### Additional

Several new snare drums have recently become available from Ludwig. Besides the four *Bronze* models which I reviewed last year, we now have *Hammered Chrome* which would appear to be the 400, 402 and the super sensitives — 410 and 411. There are four equivalent *Hammered Bronze* snare drums on offer too, designated 550, 552, 554 and 556.

However, I have just managed to see one of the *Slotted Coliseum* drums which resemble the ordinary (if you'll pardon the expression) Coliseum but with a half inch gap in the centre of their 8 inch deep shell. Otherwise the

drum has 12 square-headed tension screws per head as well as Ludwig's newish die cast hoops. The slot is maintained by the waisted, double-ended nut boxes and the drum can have either the normal P85 or the more substantial 'Classic' P87. (The P85 has been adapted recently so that its lever no longer fouls the right hand nut box in the 'off' position. Otherwise the drum has the locking washers fitted to the top 12 tension screws which I'm still dubious about. Do they work?

Soundwise, I prefer this drum to the Coliseum (at least on first impression) because it appears to have the depth yet without the 'Zonk' inherent in any snare drum with an 8" shell. The slot definitely gives more breadth to the sound and for me, somehow livens it up.

The drum is very good, but alas also very pricey.

**Bob Henrif**

# LOOKING FOR A CAREER WITH PROSPECTS?

Northern and Shell Group of Companies, the World's largest publishers of Music Magazines are growing. More magazines and more offices abroad (New York, Tokyo, Switzerland) means that more *Sales People* are needed to secure orders for its Tele-Sales — Classified Sales — Direct Sales — Agency Sales Departments.

The successful candidates will have knowledge of the music scene, instruments and equipment and will enjoy negotiating with Manufacturers, Distributors, Retailers and Ad Agents.

A knowledge of the German Language and a liking for travel would be an advantage for several positions.

Those who join Cover Publications Limited (A Member of Northern & Shell Group) publishers of IM&RW, Home Organist & Leisure Music, Musicians Weekly Classified will receive not only an excellent salary and bonus for exceeding reasonable sales targets but also will have a meaningful career.

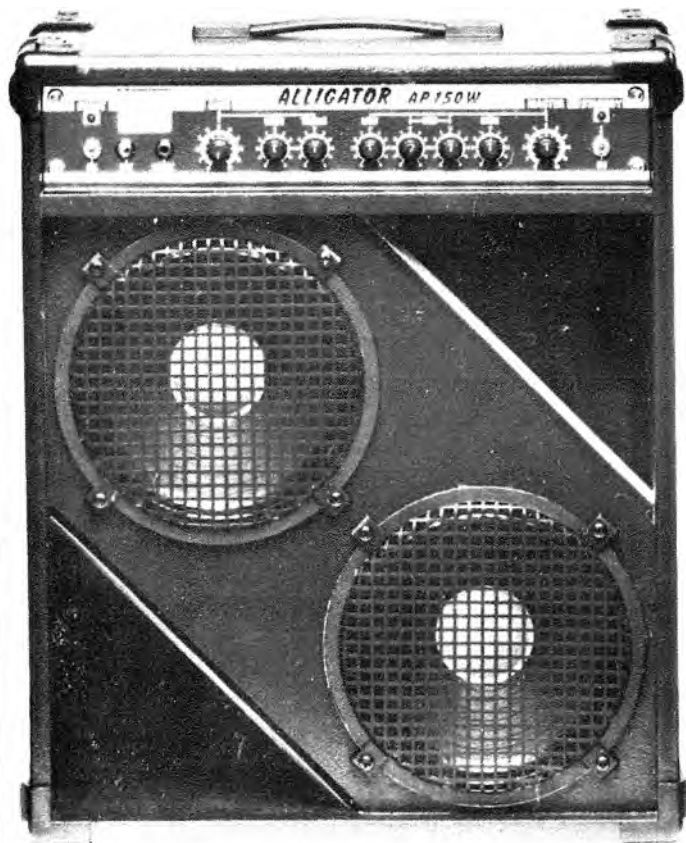
Please send your C.V. to Miss Jennifer Fox, Personnel Dept,  
Cover Publications Limited,  
Grosvenor House,  
141/143 Drury Lane,  
London, WC2B 5TE

All applications will be treated in the strictest confidence.



# ALLIGATOR

**TOUGH, HIGH PERFORMANCE AMPS FOR  
KEYBOARDS — GUITAR — BASS  
FIVE YEAR GUARANTEE  
AC 150 COMBO £249**



Compact, powerful. 120W R.M.S. Variable sustain/boost control with facility for remote operation via foot switch socket. ACTIVE treble, bass controls. ACTIVE 4 band E.Q. for precise tonal selection to suit Keyboards, Bass and Guitar. Master volume control. L.E.D. Mains on/off indicator. Standby switch. Effects send/return sockets.

Fully short circuit protected, separate speaker protection fuse. Multi-purpose cabinet for Keyboards, Bass or Guitar. Speakers are housed in special Horn loaded section producing smooth and powerful Bass frequencies. Fitted with 2x10" Heavy Duty speakers with 1½" voice coils. Size 21"x26"x10". Weight: 50lbs.

**Quotes from Reviews:**

"One of the best equalisation sections of any amp currently on the market".

"Sound? — just one word will do — Superb!"

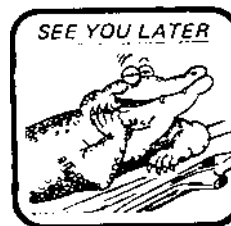
"Tried it with a variety of guitars, a Juno 8 synth, and I can't remember the last time I was so impressed by the tonal versatility of an amplifier."

"Alligator gear is revolutionary."



## ALLIGATOR

Alligator is supplied direct to musicians — that's why the value for money is amazing. For more info. Contact: Alligator Amplification Limited, (Dept. IM9) 176B Field End Road, Eastcote, Middlesex. 01-866-7414



# Boogie®

**ANNOUNCE "THE SON" OF THE  
ORIGINAL MESA/BOOGIE  
(The S.O.B.)**

This all valve 60 watt classic is a re-issue of the original Mk 1 Mesa Boogie. It features dual cascade input channels and a 3 volume control overdrive system for that legendary searing liquid Boogie sustain. Hand made, this amplifier represents terrific value for money at £495 inc VAT. The entire Mesa/Boogie Range is available from

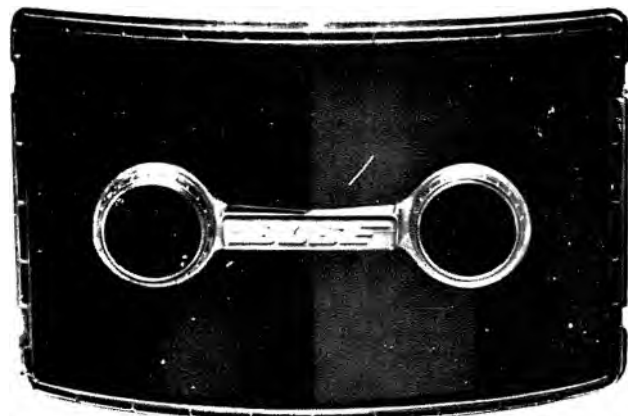


The Rocky Road Co  
802A High Road  
Finchley  
London N12  
Tel: 01-446 3436



Satisfaction  
Guaranteed

# BOSE® SPEAKERS LIGHT, CLEAN, POWERFUL.



Carlsbro Sound Centre  
182/184 Chesterfield Road North,  
Mansfield.  
Tel: 0623 26199 or 26976

## SOUND CONTROL, DUNFERMLINE

WITH AN INCREASING NUMBER OF Dealers becoming aware of yours truly, the avenging angel of the music trade, preparations for today's mission were better laid than a Swiss au pair on holiday. So with camera and notebook stashed in a variety of plastic bags, and putting on my best anorak, I left this fair metropolis in search of Dunfermline, and almost didn't find it.

Dunfermline is a fair sized city not unlike Croydon without the skyscrapers. It's a city that has still not got over its associations with the Skids and Nazareth. From its canopied Victorian station, a fresh faced east coast chick directed me in the general direction of Elgin St, home of Sound Control.

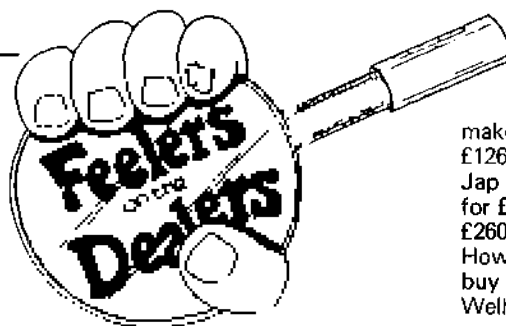
Easier said than done, soon your hero was lost amidst tree lined avenues and National Trust property boasting the fact that Andrew Carnegie was born here etc. Had I come to the right town? Could there really be a music store in the heart of all this? Stopping an innocent who just happened to be carrying a large triangular box with Washburn written on the side I asked further directions, and was soon engaged in conversation with none other than Richard Jobson's (Skids) smarter younger brother. This was my chance to obtain the opinion of a genuine punter. Asking him about the shop, the staff and the deal he had got on the guitar, he said that he highly recommended the shop for its range of material and attention to the customers needs, he said the staff were experienced in their field and were musicians in their own right. However, these are things Billy Punter must establish for himself...

Parting company armed with the right directions, I headed towards Sound Control. The outside of this shop is a little uninspiring — you go down a small path until you meet a sign on the wall and a doorway splattered with a few Rock posters. This facade masked what was to prove to be an Aladdins Cave of all things musical.

In order not to blow my cover right away I started browsing around like anyone else with £400 to spend. The line was going to be that I wanted a nice guitar and two mikes to go with a vocal PA which the band, Rico and the Heartbreakers already possessed. Around the walls of the main room were affixed an extensive range in both new and second-hand guitars, with an emphasis on the latter. There was a fine selection of Gibsons, including a fine black bodied Custom, a large number of Arias and several good second hand Fenders. Backline equipment was not in short supply either, some nice mid price range studio combos, several Vox amps in various states of repair and the usual pieces of Orange hardware. Sound Control also stocked several mixing desks and power amps, M&M, H&H etc, most of which were second hand.

It was at this point that I decided to make my move and engage either Kip or Pat, the owners/salesmen, in conversation.

The opening line of "Can you advise me on what guitar and mikes to buy?"



was met with Kips reply of, "Course, that's what we are here for." I explained about the band and the money situation and was immediately propelled in the direction of the Arias, whilst trying out a semi-acoustic model I enquired about the Fenders, and the difference between a Telecaster and a Stratocaster. Kip's explanation was straightforward and unpatronising, which is more than can be said for some dealers when answering questions like that. I then asked to try a Peavey T-60, "like Steve

make as for £20 or £30 less than the £126 rrp, he would sell me a really nice Jap make. I was offered the Aria solid for £160, the Aria semi-acoustic for £260, the Peavey T-60 for £255 cash. However, for the same price, I could buy a Strat or a Telecaster. How come? Well, apparently Sound Control have an on-premises guitar wizard who strips down and sets up the second hand models as they come in. This explains the large number of Fenders in the shop. "So," Kip explained to me, "for roughly the same price as the new Peavey or any other mid-range guitar, I can sell you a Fender, as new, but already broken in." I thought this was an excellent service, and the guitar reconditioning even went as far as respraying chipped bodies. I acknowledged that this was a good deal but decided to go for the Peavey.



*Sound Control — don't be deceived by this uninspiring facade*

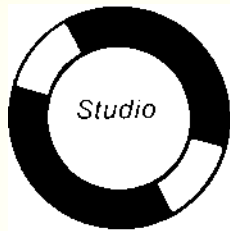
Gibbons has" and this was removed from the wall and handed to me. On asking if I could try it out with an amp I was led into another room which had a glass partition looking out into the shop and into another room. It was whilst sitting here that I actually realised how big Sound Control was. Four rooms, comprising main guitar room, another room containing numerous drum kits (Premier, Tama etc) all set up, the room I was trying out the Peavey in, which apart from containing acoustic guitars doubled as the control room for the demo studio Sound Control also run, and finally, aside from the office, a large keyboard room which was the main studio. (Where Nazareth recorded most of their last album.)

I continued the conversation about things musical with Kip until we were having a real old gossip about the music scene in Scotland and how and where to get gigs, etc. In fact, Pat and Kip will be opening their own venue in Dunfermline such is their interest in music. After the Peavey I asked about a Fender and mentioned the famous Bullet. I was told not to bother with this

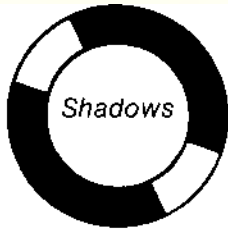
Next, the mikes. Well I could expect to pay anything from £30 to £130 in the Shure range but they had in stock, however I could buy two of the £90 Shures for £30 each or buy a new AKG for £50. Kip went into great detail explaining the different kind of mikes I could expect to find and what would suit Rico and the Heartbreakers for the kind of gigs we were playing. In the end I decided to go for two new AKG's at £50 which would bring my expenditure to a total of £355 out of £400, leaving change for other band accessories like, say, some strings and a guitar tuner.

The people at Sound Centre in Dunfermline seem keen and interested in their customers. It's a shop run by musicians for musicians where they are willing to give and take in order to satisfy either the beginner or the seasoned campaigner of the gig circuit. This store is better than those found in Glasgow and nearby Edinburgh, boasting better quality and better customer service, "if we haven't got it, we can get it." Right on, man.

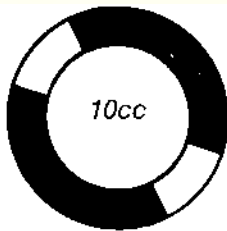
**Billy Punter**



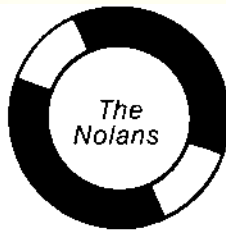
Drummer,  
Ginger Baker.



Drummer,  
Brian Bennett.



Drummer,  
Paul Burgess



Drummer,  
Mel Gaynor.



Drummer,  
Pete Gill.



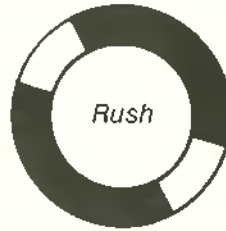
Drummer  
Preston Heyman

# Listen to the Great Sound of Evans Drum Heads here.

Listen to the great Evans studio sound favoured by these recording artistes on their latest albums and singles. Listen to the great Evans sound in colour at your local drum store. Listen to Blue-X, Glass, Looking Glass, Black Gold, Eldorado Gold, Hydraulic Blue-X, Hydraulic Glass and Hydraulic Redhead.



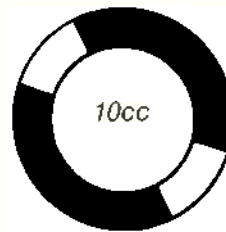
Drummer,  
Ian Mosley.



Drummer,  
Neil Peart.



Drummer,  
Stretch.



Drummer  
Stewart Tosh.



Drummer,  
Jim Redhead.



Drummer,  
Graham Ward.

## EVANS

Probably the finest studio drum heads in the world.

**AT ALL GOOD DRUM STORES**



Exclusive U.K. distributors: -  
Cymbals & Percussion (UK) Ltd.  
Percussion House, Unit B, East Goscote Industrial Estate,  
Leicester LE7 8ZL, England. Telephone 0533 601001 (2 lines)



### LOOKS GOOD?

### SOUNDS GREAT!..

The instrument you want — Accordion, Harmonica, Brass, Wood-Wind, Guitar and String instruments — Electronic and Reed Piano Organs, Electronic Pianos, Disco Units, Microphones, Amplifiers or Accessories and Lighting. You can get them all from Bell's one of the country's largest musical instrument stockists. Keen prices and hire purchase terms. Details available. You are most welcome to call and inspect our fabulous range, or send the coupon below for details of the instruments in which you are interested.

Any TWO Catalogues FREE on Request.  
CLIP and POST this FREE CATALOGUE COUPON NOW!

## BELL'S FOR EVERYTHING MUSICAL!

To: BELL MUSICAL INSTRUMENTS, LTD., (Dept. IM 19)  
157-159 EWELL ROAD, SURBITON, KT6 6AR. Phone 01-399 1166.  
Please send me TWO Catalogues as details below.

Name .....

(Capital letters, please)

Address .....

I would like details of .....

# BIG POWER. SMALL SIZE.



Salop Music Centre  
Beches Lane,  
Town Walls,  
Shrewsbury.  
Tel: 0743 64111

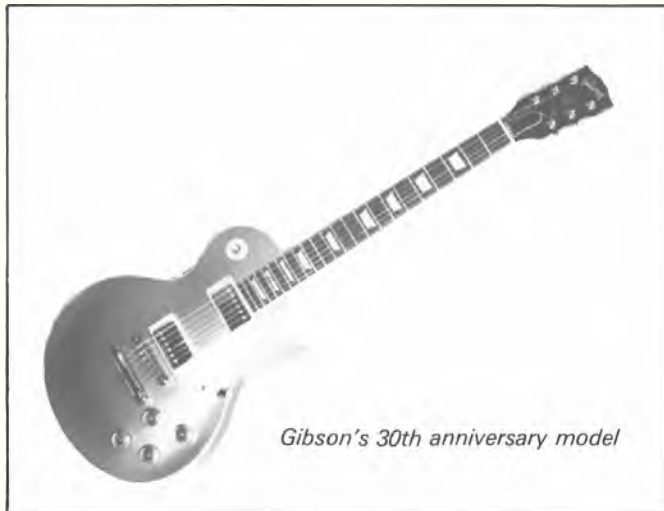


# TRADE NEWS

## Les Paul's 30th Birthday

AS ALL GIBSON FANATICS will already know, 1982 marks the 30th anniversary of the introduction of the world famous Les Paul model. To celebrate this milestone in the evolution of the electric guitar, Gibson have fashioned the 30th Anniversary Les Paul Standard which will be available in antique gold finish and will also carry some other similarities with its legendary forerunner of 1952.

The 1982 limited edition model will be constructed from Mahogany with a Maple top and will be contoured in the 'old dish style'. The neck will be of three piece maple with a Rosewood fingerboard and has a commemorative inlay at the 19th fret. The instrument will be fitted with humbucking pickups rather than the original P-90 single coil arrangements and the bridge is a re-creation of the ABR-1 Tune-o-matic which



was to be found on the '52 model.

Although this is not the time or place to delve into the history of the electric guitar, it is worth remembering that it was largely due to the efforts of Les Paul that the solid body guitar concept

came to be taken as a serious proposition and in many ways inspired the design of the solid electric guitar today. After all, with so many Gibson Les Paul copies in existence, it can't have been such a bad idea can it?

## Split with CBS/Arbiter confirmed

In the advent of the recent August trade shows at the Bloomsbury Centre it will now be obvious to all who attended — and to many who did not attend — that Ivor Arbiter had parted company with CBS/Arbiter where he served as Managing Director since 1973. Together with son John, Ivor Arbiter has formed a new company which is trading under the name Bluemiles Ltd for an interim period and is now the sole distributor of Paiste products in the United Kingdom. Ivor's surprise resignation follows a desire to pursue his own interests and due to his long association with Paiste stretching back 25 years, it seemed a natural progression that he would maintain these excellent relations in a new form.

As a result of this split in the ranks, it seems inevitable that CBS/Arbiter will adopt a new trading logo to bring matters into correct perspective. Already the name CBS/Fender is being banded around but this is yet to be confirmed. The new Managing Director of the CBS company has been announced, however, and the role has been filled by Martin Fredman, formerly Acting Managing Director of CBS/Arbiter.

Probably the most surprising fact to emerge is that John Hill, CBS's main Paiste man, is not deserting them in favour of Bluemiles. When questioned about this revelation, John made a point of stressing that he was definitely not pitching in with the spin-off company and that he had been offered a new appointment with the new CBS company whom, for the sake of simplifying matters, shall be referred to as CBS/Fender.

Ivor Arbiter can now be contacted trading out of his new premises in Soho Square (01) 434 1356. All enquiries for Paiste are now being dealt with at this address.

## Channel 4 go-ahead

Independent Music and Concert Promotions (IMCP) have joined forces with Holmes and Associates, the Film/Video company, and have already produced 35 hours of programmes for Channel 4 with more in the pipeline. Among the scheduled productions are a Miles Davis extravaganza at the Hammersmith Odeon, Willie Nelson at the same venue a month later plus six hour-long slots featuring, among others, Ray Charles, Midnight Follies, Zoot Money and many more.

The consortium combines the talents of Gerry O'Reilly and his team of music producers and Andrew Holmes and his team of experts in the video production field. Plans are already underway to sell the Miles Davis and Willie Nelson programmes to CBS in New

York. Five months before Channel 4 is due to go on the air, the consortium has a full-time production team working on music for the new channel. IMCP were, of course, producers of the 1980

Knebworth Festival and also the Capital Jazz Festival. In addition, they are planning 26 major tours of the UK and Europe this year featuring international artistes from every field of popular music.

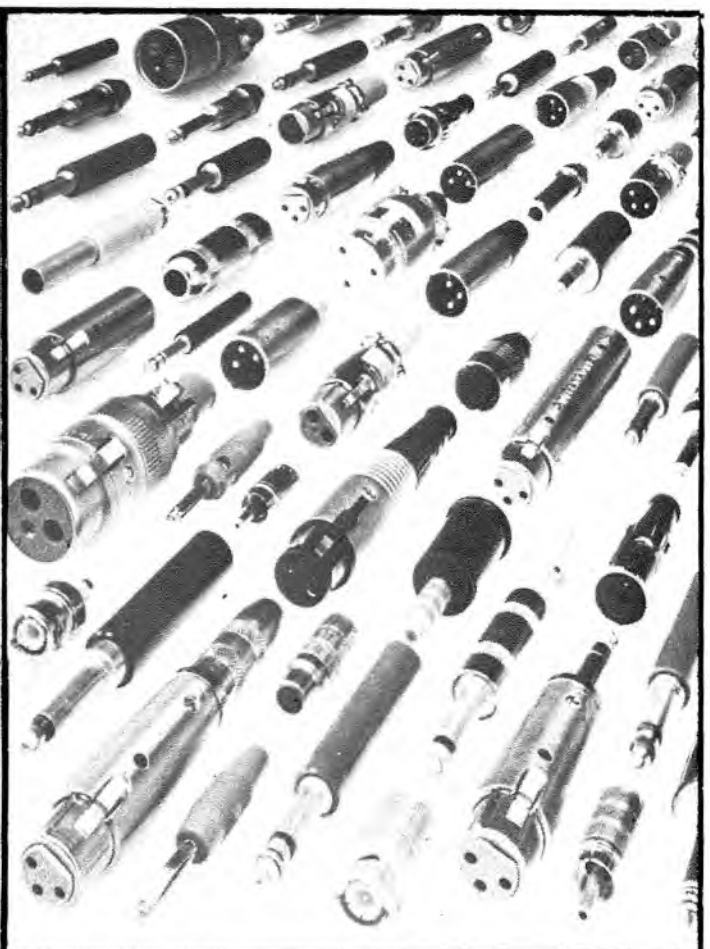
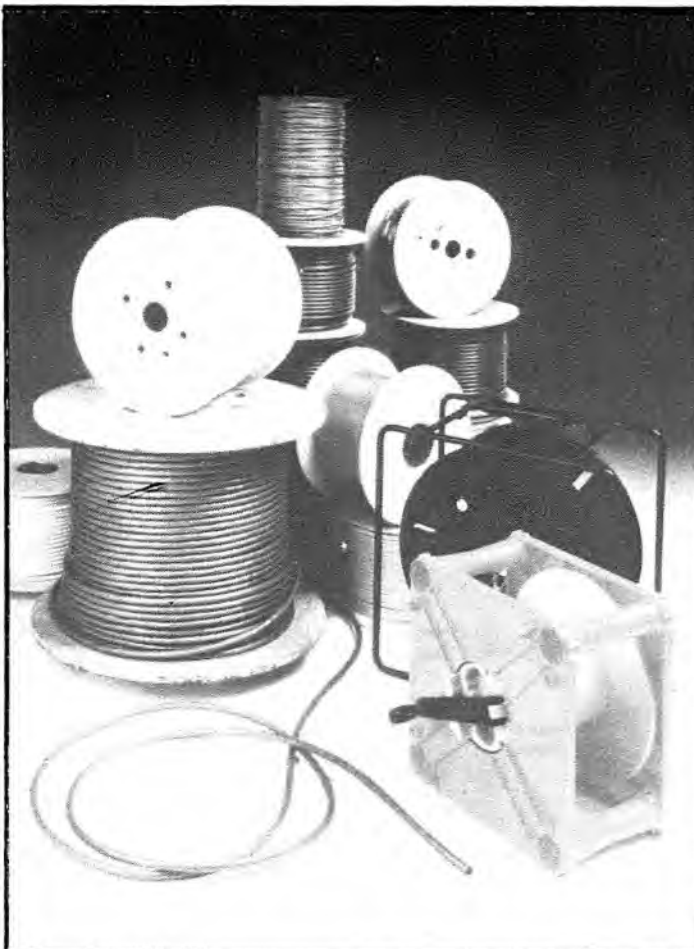
## Rose-Morris Personal Loans

Rose-Morris have just announced a scheme to enable musicians to purchase instruments on a low-interest personal loan basis. Loans will be made available to Rose-Morris customers wishing to buy products which are distributed by the company and include tasty gear like Korg synthesizers, Vox amps and guitars, Ovation and Eko guitars and lots more.

The scheme is hoped to be advantageous to both dealers and customers alike and comes as a welcome

breakthrough in the current difficult economic climate. By adopting this scheme, Rose-Morris will be paying part of the interest rate themselves and the arrangement follows a two month trial period which has produced encouraging results.

Musicians wishing to take advantage of the scheme should enquire at their nearest Rose-Morris dealer for further details or contact Gerry Lewis at Rose-Morris and Company Ltd, 32 Gordon House Road, London NW5 1NE or Telephone:(01) 267 5151

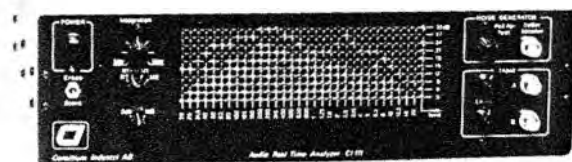


Future Film Developments, 36/38 Lexington Street, London W1R 3HR,  
England. Telephone: 01-437 1892/3. Telex: 21624 ALOFFD G.  
Cables: Allotrope-London W1.



Vertriebsges. für Electronic-Componenten m.b.H.  
Rumfordstraße 10, 8000 München 5, Germany.  
Telefon: 089/22 53 56. Telex: 05 285 92 gtcff d.

## A NEW CONCEPT... in Real Time Spectrum Analysis ...FOR £650 (VAT & Carriage extra)



The **CI 111** is a portable one-third octave real time audio analyser. With its inbuilt pink noise source it forms a complete transmission path response analyser. Applications include analysis of filters, equalising networks, studio acoustic environments and general testing of sound reinforcement systems. Being powered by rechargeable batteries, the **CI 111** is fully portable.

### Brief Technical Data

Frequency range	20Hz to 20KHz	Resolution	To 1 dB
Frequency bands	31 x one third octave & wide band	Display format	32 x 10 LED matrix bargraph
Display range	up to 30 dB	Noise generator	1V r.m.s. into 600Ω

For further information please contact:—

**DAWE** INSTRUMENTS LIMITED  
Concord Road, Western Avenue,  
London W3 0SD. Tel: 01-992 6751

## **BOSE**® SPEAKERS. THE PROFESSIONAL CHOICE.



Kingfisher Music Co.  
20 Kings Road,  
Fleet,  
Hampshire.  
Tel: 02514 21210

# TRADE NEWS

Continued from page 135

## Zildjian New Range

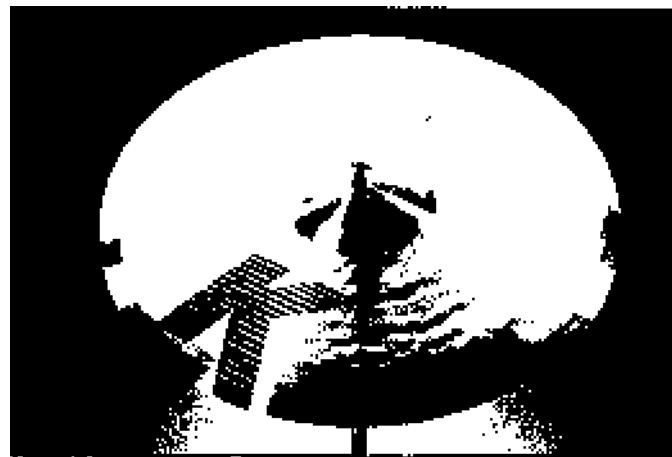
The Zildjian Company have announced they are now manufacturing a new range of K hand-hammered cymbals at their Norwell factory in the United States. The new K Zildjians will be produced in the same rigid tradition as those originally made at the Zildjian factory in Istanbul and they will possess a tonal quality very close to the strong, dry, dark sound of the original K's.

The new K's include a selection of Rides, Jazz Rides and Crash Rides in various large sizes. Hi hats will be available in 14" and 15" sizes and medium-thin weight Dark

Crashes in 16", 18" and 22" sizes. In addition, there will also be a choice of orchestra cymbals in 18" and 20" medium-thin suspended variety and matched pairs of medium-heavy in 18", 20" and 22" sizes.

Worldwide distribution of the new K cymbals will be handled direct from the Norwell production line for North America. European, Far East and Middle East enquiries will be dealt with by Rainer J. Pitwon, Zildjians Director of International Sales and Marketing, based in Surrey, Great Britain.

Watch for a review in the next issue...



New K Ride

## Monitor Merger

Turnkey Two and Eastmill Systems have joined forces to produce a new range of high powered monitor systems which incorporate the technology originally developed by the designers of the ATC 'Soft Dome' midrange driver. The new monitors will be especially welcomed by Rock producers who often prefer to monitor at levels equivalent to those being whacked out by the bands themselves.

The T4 and T5 systems being produced by Turnkey and Eastmill are bi-amplified 3-way systems with a power rating of 600 watts RMS per channel for the T5 and 400 watts RMS for the T4. A full demonstration is available for interested clients and further information can be obtained from Andy Munro at Turnkey Two, 8-12 East Barnet Road, New Barnet, Hertfordshire, EN4 8RW, Tel.: (01) 440 9221.

## Half-price Advice

Geriant Hughes, independent record producer, has just come up with a new advisory service which is aimed at new bands with loads of talent but who are a bit thin on the cash front. Hughes has put his professional knowledge within financial reach of anyone requiring it, and his advice package includes such useful points as which studio a particular band should go for, how to interpret their ideas within studio environments and how to produce an acceptable demo.

Hughes is no stranger to the music scene and among his successes are *Barbados* back in 1975 and more recently, *I Lost My Heart to a Starship Trooper* in 1978. Anyone wishing to take advantage of this service should contact Geraint Hughes at: 41 Culverden Road, London SW12. Tel.: (01) 673 0377.

## Move for McKenzie

McKenzie Acoustics Ltd, loudspeaker manufacturers extraordinaire whose power applications include the popular Disco, Professional and Studio Series, have just announced to move to new premises to enable them to provide an even more efficient service for their customers. McKenzie have built up a reputation for quality and their highly acclaimed Studio Series was voted 'Best Chassis Loudspeaker 1981' in an award scheme sponsored by Disco International & Record Business. A triumph for McKenzie against fierce competition.

McKenzie Acoustics Ltd can be contacted by interested parties in their new habitat at Albion Drive, Thurnscoe, South Yorkshire, S63 0BA, Telephone Rotherham (0709) 898606.

## Montreux Chooses Carlsbro

Carlsbro backline came to the fore at the Montreux '82 Jazz Festival when it was chosen as the exclusive house backline at this prestige event. Wilton Felder, saxman with the Crusaders was more than satisfied with the choice of equipment and expressed his appreciation by saying: "Since the beginning of the Crusaders, we have had a few bass-guys with various bass-stacks, but man, we have never had the projection of depth and clarity that we got tonight with your Stringray bi-amp system, and you can quote that."

Well we did, and besides adding our congratulations to Carlsbro, we are able to announce that their equipment will now be used exclusively by Eddie T. Watkins Jnr. and Barry

Finnerty, bass and lead guitar respectively with the Crusaders. Nice to know that Britain is still a hot contender when it comes to making the right noises.



Wilton Felder — never had the projection

## Recharged Battery

Battery Studios have recharged their hit-producing capacity with the installation of a new computerised mixing facility in their No 1 studio. The Solid State Logic system is a valuable addition to the studio and will be of immense advantage to both clients and producers alike.

Def Leppard, currently being produced by Mutt Lange in Battery No 1, will be the first to benefit from the new system and the Manager of Battery, Derek Sticklen, is confident that the Logic system will prove its worth by enhancing the quality of recordings on future hits planned by the studio.

Battery, of course, has had no shortage of hit material in the past and some of their noteworthy achievements include acts like Iron Maiden, Trust, Tight Fit, Girlschool and Sniff 'n' the Tears. Namedropping like that is normally considered unprofessional but in the case of Battery, we simply couldn't avoid it.



# Subscriptions

Make sure you get every issue of 164 pages packed with items of interest for all Home Organist and Leisure Musicians.

*Home*  
**ORGANIST**  
and leisure music

Just £10.80 will ensure the next 12 issues will be posted directly to you immediately upon publication. Just fill in the form below, cut it out and send it with your cheque or postal order (made payable to Cover Publications Ltd) to:

Home Organist & Leisure Music  
Subscriptions Department  
PO Box 50  
Farndon Road,  
Market Harborough  
Leicestershire

Alternatively you can pay by Access or Barclaycard in which case simply fill in your card number, sign the form and send it off. Do NOT send your card!



*Home*  
**ORGANIST**  
and leisure music

## THE LIVELIEST AND MOST INFORMATIVE ORGAN MAGAZINE

Home Organist & Leisure Music  
Subscription Order Form

Cut out and SEND TO:  
Home Organist & Leisure Music  
PO Box 50  
Farndon Road,  
Market Harborough  
Leicestershire

Please commence my subscription to HO&LM with the \_\_\_\_\_ issue

**SUBSCRIPTION RATES**  
(tick - as appropriate)

UK: £10.80  
Overseas (Surface) £16.00  
Airmail (Europe) £20.00  
Airmail (Zone A) £30.00  
Airmail (Zone B) £35.00  
Airmail (Zone C) £35.00

I am enclosing my (delete as necessary)  
Cheque/Postal Order/International Money  
Order for £.....

(made payable to Cover Publications Ltd)

OR

Debit my Access/Barclaycard\*  
(\*delete as necessary)



\_\_\_\_\_

Please use BLOCK CAPITALS and include post codes.

Name (Mr/Mrs/Miss).....  
(delete accordingly)

Address .....

.....

.....

Signature .....

Date .....

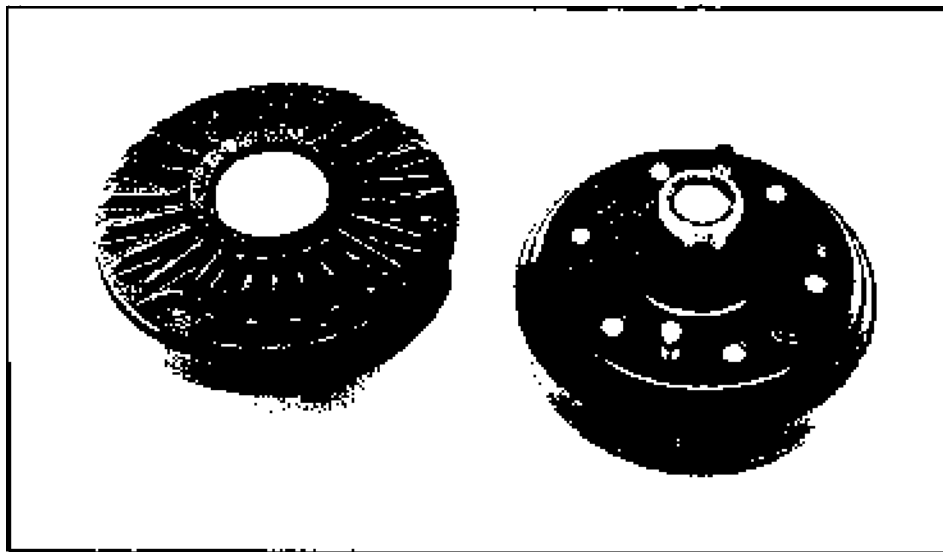
# TRADE NEWS

Continued from page 137

## Electro-Voice Pull Out

Electro-Voice have recently announced the closure of their UK operations and have opted instead for a franchise arrangement. This move follows a decision taken in the United States and has been thought necessary in order to maintain a competitive price structure within the UK. In previous years, Electro-Voice have been running their UK operations either on a loss or break even basis largely due to transportation problems and the fact that all products that end up in Britain have to be shipped via Basle in Switzerland. As both the US and Swiss outlets have to make a profit, it appears unrealistic to Electro-Voice that the price structure can withstand a further profit being lumped on over here.

However, before we reach for our violins in lament, Electro-Voice users may find some relief in the knowledge that the franchise operation is being managed by Tony Oats



*Change of distributor for Electro-voice*

who is fully conversant with the entire range of products and has only just returned from America. The new distribution address is: Shuttle Sound Ltd, 200 New Kings Road, Fulham, London SW6, Tel: (01) 736 0907.

## Synth Wars

The dispute over whether sound synthesis is fair on the musicians who stand to lose out as a result of increasing use of synthesizer applications both live and in studio is growing. Only recently, the Musicians' Union announced a motion proposing to restrict the use of synthesizer equipment following gathering pressure from many of its members.

Subsequent to all this activity by the MU, a group going by the name of the Union of Sound Synthesists (USS) have set up a campaign to monitor the progress of any individual or group wishing to impose limitations on the use of electronic synthesizer instruments. As well as composing reports on the educational potential of electronic/computer/synthesis, USS will also be examining possible areas of future development, taking

into consideration the level of interest or objection throughout a host of outlets which include schools, radio stations, musical instrument retailers and record shops to name but a few.

Despite the conflicting point of view to that expressed by the MU, USS have stressed that they are not setting up in opposition to them although a seminar later in the year will probably reveal the exact nature of the stand the USS intend taking. At present, the fueling has been confined to a war of words and amounts to little more than the proverbial warning shot across the bows, but there is good reason to suspect that this could be the start of a long campaign, drawing comment and criticism from every corner of the music industry. One thing is certain, we've not heard the last on the subject by any means.

## REW Splash Out

REW Video, who are rapidly becoming established as *the* video duplication house for the music industry, have just been on a £300,000 spending spree to update their existing facilities. The new equipment means that REW are one of the first video houses in the country to go stereo — a move that will be warmly applauded by the market they serve.

Since the introduction of the Dolby Stereo system in

June, REW has produced a Hot Gossip video for EMI and orders are rolling in from Virgin Video, Stiff Records and EMI Music. Even before the installation of the stereo system, REW had already produced video tapes for several leading artists including Wings, Olivia Newton-John, Queen and Madness. The decision to convert to stereo ensures that REW are now in a stronger position than ever to maintain their lead in music video.



*Part of REW's £30,000 spending spree*

# ★ DEALER GUIDE ★



## LUTON DISCO AND LIGHTING CENTRE

75 Wellington Street, Luton, LU1 5AA  
(Near Town Centre, close to M1 Junction 10)  
Telephone: 0562 391021 or 411733  
Telex: 825562 CHACOM G DISCLIGHT  
EC RCN. A. S/Hnd. MA. RS. ERS. L. M. RC.  
PA. DI.  
See our main ad. on Page 98



## LUTON MUSIC CENTRE

114 Leagrave Road, Luton, Beds.  
Tel: Luton 26826  
G. K. A. D. B. W. S. & EC. O. IR. Syn. H.  
S/Hnd. MA. RS. Spec. ERS. EK. L. H. Ac. S.  
F. J. T. M. RC. SM. PA. PSG. CB.  
Main agents for: H.H., Ludwig, Carlsbro,  
Fender, Gibson, Aria, Shure, Custom Sound,  
Westone, Maxwine, Premier, Casio  
Keyboards, Ibanez, Washburn, Wasp Syn,  
Yamaha, Pearl, McKenzie, Vox, Tama.

## SEVEN SOUNDS MUSIC LIMITED

9-10 The Arcade,  
Leagrave Road, Luton  
Tel: Luton 453513  
Contact: Mr. Treby.  
G. K. A. D. Syn. H. S/Hnd. MA. RS. Spec.  
EK.  
Main agents for: Pearl, OHM, Korg, Vox,  
Casio, Gibson, Yamaha, Holner, King, Music  
Man, Vantage, AKG, Beyer.

## BERKSHIRE

**BIGGLES MUSIC**  
182 Kings Rd.  
Reading, Berks.  
Tel: (0734) 584945  
G. D. Perc. K. SYN. RS. IR. H. HP. S/Hnd.  
Pri-Exch. Di. A. M. CB. EC. Main agent for  
Staccato.

## CAMBRIDGESHIRE

**BETTER MUSIC**  
605 Lincoln Rd., Peterborough  
Tel: (0733) 67863  
Spec. in vintage guitars and RC. of guitars.  
Main agents for: G. Gibson, Fender, Har-  
money, Vox, Vantage, Maya, A - Traynor,  
Music Man, V. Anips, Pa. CB. Rcn. EK. ERS.  
RS. S/Hnd. T. SYN. EC. S. H.

## CHESHIRE

**COLTE GUITARS**  
100 Boughton, Chester  
Tel: (0244) 312633  
G. A. EC. RCN. S. Hnd. S. RS. Spec. EK to  
order. PSG. C. B.  
Main agents for: Amps: Musicman, Peavy,  
Custom Sound, Randall, Proamp. Guitars:  
OHM, Yamaha, Ovation, Guild, Ovation,  
Rickenbacker, Overwater, Cramer, Fender,  
Gibson, Hondo, Ibanez, Westone.

## COVENTRY

**COVENTRY MUSIC CENTRE**  
3-5 Whitefriars St., Coventry  
Tel: (0203) 58571  
G. A. EC. RCN. O. SYN. D. S. S. Hnd. RS.  
Spec. ERS. EK. L. H. RC. T. M. SM. PA. CB.  
Di. Audio + Video equipment. Main agents  
for: Roland, Peavey, Marshall etc.

**J.P. DIAS (CARLISLE) LTD.**  
149-153 Butcher Gate, Carlisle.  
0228 22369-28700  
EC. O. Syn. G. A. D. K. B. W. S. Di. Ac. PA.  
RS. ERS. EK. T. M. S. M. P. Ma Hammond,  
Boosey & Hawkes, Premier, H.H., Farfisa,  
Gibson.

**G. BOWMAN LTD.**  
Pro-Key Centre The Viaduct,  
Carlisle.  
0228-28144  
O. Sgn. S. Hnd. RS. ERS. EK. K. T. RC. SM  
VPA. Main Agents Yamaha, Moog, Korg

## DEVON

**THE BARNSTAPLE MUSIC CENTRE**  
6, Cross Street, Barnstaple, Devon.  
Tel: 0271 2005  
EC. IR. G. A. D. S. S. Hnd. MA. RS. Spec.  
ERS. EK. K. B. W. L. AC. T. M. RC. SM

**BIGGLES MUSIC**  
214 Exeter St., Plymouth,  
Devon.  
Tel: (0752) 29858 (Plymouth)  
G. D. Perc. K. SYN. RS. IR. H. HP. S/Hnd.  
Pri-Exch. Di. A. M. CB. EC. Main agent for  
Staccato.

## ESSEX

**HOLIDAY MUSIC**  
579 High Road,  
Leytenstone E11 4PB  
Tel: 01-558 2666  
EC. RCN. G. A. D. RS. Spec. HP. Rem.  
S/Hnd. I. S. String. G. Mail order.  
Main agents for: Aria, Yamaha, Manson, Vox,  
Fender, Gibson, Washburn, Musicman,  
Ibanez, Guild, Rickenbacker, Epiphone, Mar-  
shall, Carlsbro, Peavy, Sound City, Amps,  
Studio Equip & Effects: Ibanez, Teac, Visa &  
Access Cards welcome.

## HAMPSHIRE

**FRET MUSIC**  
11-13 Church Street,  
Southampton  
Tel: (0703) 774433  
EC. RCN. IR. Syn. G. A. D. S. S/Hnd. RS.  
Custom. G. EK. H. Sfi. T. G. B&D. M. SM.  
PA. PSG.  
Main agents for: (Guitars) Fender, Aria,  
Ibanez, Gibson, Westone, Vox, Tokai,  
(Keyboards) Korg. (Amplification) Peavey,  
Traynor, Fender, Caney. (Mics) Shure, Beyer,  
Electrovoice, Audio, Tech.

## KENT

**J.B.'s MUSIC STORE**  
10a Camden Rd.  
Tonbridge Wells  
Tel: (0682) 22141  
G. A. D. Mic. K. SYN. IR. RS. HP. S/Hnd.  
Pri. Exch. PA + Lighting Systems sales and  
rental.  
Main agents for: (Gtrs.): Vox, Manson,  
Westone, Peavey, Ibanez. (Amps): Peavey,  
OHM, ROKK, Marshall, Vox. (Drums):  
Premier, Pearl, Remo Pre-Tune, Melanie.  
(Keyboards): Korg etc.

## KENNARDS

9/10 Best Street, Canterbury Kent  
0227 60331 or 64200.  
EC. O. IR. Syn. G. A. D. S/Hnd. RS. Spec.  
ERS. EK. K.B.W.L. H.AC. T.M.R.C. SM. PA.  
D.  
24 hour answer phone service  
10 New Rent, Ashford, Kent.  
Phone 0233 23226

## LANCASHIRE

**FANFARE MUSIC**  
86 Pall Mall, Chorley BR7 2LE  
Tel: (02572) 62147  
P. O. G. Brass Insts. A. SM. Accessories & Ef-  
fects. HP. RS. Spec. EK. ERS.  
Main agents for: Yamaha, Guild, Baldwin,  
Wudlizer, (Yamaha Brass), Boosy & Hawkes,  
F.C. N. Custom Sound. Managing Director:  
N. English.

**M.A. AMPLIFICATION**  
63 Preston Rd.,  
Standish, Nr. Wigan,  
Lancashire  
Tel: (02571) 428923  
EC. RCN. A. S. S/Hnd. RS. Spec. PA. ERS. L.  
H. M. RC. PA. CB. Di. Main agents for:  
Peavey, Traynor, R.S.D., McGregor, Shure.

## LIVERPOOL

**HESSY'S MUSIC CENTRE**  
62 Stanley Street, Liverpool  
Tel: (051) 236 1418  
G. A. Syn. D. Acc. Clar. S/Hnd. all woodwind  
etc. Teac recording studio.  
Main agents for: Bose, Fender, Gibson, Mar-  
shall, Vox, OHM, Washburn, Cramer, HH,  
Ludwig, Tama, Premier, Yamaha, Moog,  
Korg, Roland, Jen, Rhodes, Casio, Grants,  
Ovation, Rickenbacker, Zildjian, Paiste, RSD,  
JBL, Tascos, Beyer, Shure. Contact John or  
Colin for a better deal. We will match or better  
any deal in the country.

## LONDON

**ALAN - GORDONS**  
32 Markhouse Road,  
Walhamstow E17  
Tel: (01) 520 3706/8642  
G. A. RS. Rcn S/Hnd. ERS. Sfi. Mics. PA.  
Di.  
Main agents for: Carlsbro, MXR, Shure,  
Westone, Celestion Speakers. Specialist P.A.  
Dealers. Manufacturers of Speaker Cabinets

**ANDY'S GUITAR WORKSHOP**  
27 Denmark St.  
London WC2.  
Tel: 01-836 0899  
Guitar & Amp Repairs, Makers, Second-  
hand and Vintage specialists.  
Open until 7pm.  
AND SUNDAYS.  
Also at:  
48 High Bridge, Newcastle.  
Tel: (0632) 27202

**DAVE SIMMS MUSIC CENTRE**  
9 Bond Street,  
Ealing, London W5  
Tel: 01-960 0520  
G. A. P. A. S/Hnd. Di. L. D.  
Main agents for: Carlsbro, Aria, Premier,  
OHM.

**FD&H**  
138-140 Charing Cross Road,  
London WC2H 0LD  
Tel: (01) 836-4766 - 836 9741  
E. C. G. A. D. S. S/Hnd. MA. RS. Spec. B.  
W. Sfi. M. SM. PA.  
Main agents for: (Guitars): Gibson, Fender,  
Ibanez, Aria, Ovation. (Amplification): Mar-  
shall, H/H, Zoom. (Drums): Tama, Premier,  
Ludwig, Pearl. (Brass & Woodwind):  
Yanagisawa, Corton, Selmer, B&H, Yamaha.  
London's largest selection of Sheet Music and  
Books.

**MAURICE PLACQUET**  
358-360 Uxbridge Rd., Shepherds Bush,  
London W12  
Tel: (01-498) 1204/0859  
G. A. D. B. W. S. Ac. PA. RS. P.  
Main agents for: Fender, Gibson, Washburn,  
Westone, Laney, Pearl, Ibanez, Ludwig,  
OHM, Cramer, Marshall, Ovation, Ricken-  
backer, Tama, Roland, Beyer, Shure, Casio.

**PASH MUSIC STORES**  
5 Elgin Crescent (Off Portobello Road),  
London W11 2JA  
Tel: 01-727 5227  
EC, SYN, G. A. S. S/Hnd, EK, K.  
**PERCUSSION SERVICES**  
289-299 Borough High Street,  
London SE1  
01-407 4952, 403 1056  
The Percussion Centre of Europe  
Percussion Importers and Distributors.  
Percussion Manufacturers. Sales, Drums.  
S/Hnd. Sheet Music. Tuition. Main agents for  
Remo, Ludwig, Premier, Sonor, Duraline  
heads, Chaindrive pedals, Custom sticks.  
Tama & Zanki.

**ROD ARGENT'S KEYBOARDS**  
20 Denmark St.  
London WC2  
Tel: 01-240 0084 (Sales)  
01-240 0085 (Service)  
SYN. K. O. S/Hnd. Mixing Desk etc.  
Main agents for: Sequential Circuits,  
Oberheim, Roland, Korg, Yamaha, Moog,  
Casio, etc.  
ALSO:-  
**GUITAR GRAPEVINE**  
16 Denmark Place, London WC2.  
Tel: 01-836 3300  
**THE DRUMSHOP**  
26 Denmark Place (Above Guitar Grapevine)  
Tel: 01-240 5325.

**ROSE-MORRIS (RETAIL) LTD.**  
81-83 Shaftsbury Avenue, London W1  
01-437 2211  
EC. O. SYN. G. A. D. S. S/Hnd. RS. ERS.  
EK. K. B. W. Sfi. M. PA. PSG.

**THE  
RED  
COMPACT**

39/41 North Rd.,  
London N7

Best prices & advice  
on **BOSE** &  
**YAMAHA** P.A.  
01-607 0087

**TUNE INN**  
124-126 St. Mildreds Rd.  
Lee, London SE12 0RG  
Tel: (01) 698 4446/8743  
Specialists in fully guaranteed pre-owned in-  
struments, amplification & accessories.  
O. IR. Syn. A. S/Hnd. ERS. EK. K. M. SM  
Main agents for: Casio, Vox, Yamaha, Korg,  
Westone, Shure, Audio Technica, JHS, Hon-  
do.  
Also at:-  
**TUNE INN**  
409 Hither Green Lane,  
London SE13.  
Specialists in guitars, disco systems and  
amplification  
G. A. S. RS. L. Sfi. M. SM. PA. CB. Di. Main  
agencies as above.

## MANCHESTER

**A1 MUSIC**  
88 Oxford Street, M/CR1  
Tel: 061-236 0340  
S/Hnd. G. A. D. EK. RCN. ERS. M. PA. S.  
SYN.  
**4 HOUR ELECTRONIC  
REPAIR SERVICE**  
Main agents for: Teac, JBL, H/H, Electronics,  
Roland, Korg, Yamaha, Casio, RSD, M/M,  
OHM, Carlsbro, Peavey, McGregor, Fender,  
Aria, Ibanez, Martin, Washburn, Gibson,  
Tokai, Ovation, Premier, Ludwig, Tama,  
Paiste, Zildjian, Snare, Beyer, Contact  
Graham Organ for the best discount deals in  
town.

**AUDIO SERVICES**  
Alan Cheetham Audio Services  
Studio House, High Lane Village, Nr.  
Stockport.  
Tel: (Disley 06632) 2442  
Sales Department: Trade and Retail: Main  
agents for:- Tascam 16, 8, 4, 2, track + Por-  
tastudios; Foxtex multitracking; JBL Studio  
Monitors, P.A., Instrument Speakers and  
components; AKG, Electro-Voice and Sen-  
nheiser microphones; Allen & Heath, Trident  
and RSD Studiomaster Mixers; Turner, H/H  
Mos-Fet and Quad Power amplifiers; Revox  
tape machines.  
Repairs & Services:- Studio alignment ser-  
vice, spectrum analysis. Specialised equip-  
ment, tape machine and mixer repairs.  
Trade Counter:- Literally everything for the  
recording studio, P.A., Rig, and home musi-  
cian.  
Studio Equipment Hire:- 8T, 4T, 2T and  
Portastudios, mixers, mics, stands, head-  
phones and drum machines.  
For the Pro Studio:- Lexicon, AMS, Eventide  
& Pubison digitals + harmonizers. Linn Drum  
computer; Klark Teknik Spec. Anal.; Dolby's;  
APHEX; ADP Transdynamic; EMS Vocoder;  
MXR; DBX; In fact if it's "In Vogue" we'll rent  
it!

## WORCESTERSHIRE

**ROD ARGENT'S MUSIC STORE**  
15 The Butts, Worcester  
Tel: (0905) 811774  
K. A. G. SYN. P. A. D. O. S. S/Hnd. RS.  
ERS. M.  
Main agents for: Roland, Korg, Yamaha,  
Hamer, Wal, Sequential Circuits, Premier,  
Tama etc.

## WORCESTER MUSIC CENTER

3-5 Bull Entry, Worcester.  
Worcester (0905) 20279  
EC. O. G. A. D. S. S/Hnd. MA. Fender, Gb-  
son, Premier, Yamaha, RS. Spec. ERS. EK. K.  
L. H. T. M. SM. PA. Di. RCN. Syn. Custom  
Sound, Baldwin.

## YORKSHIRE

**JIGSAW SOUND CENTRE**  
2 Station road, Ossett, W. Yorks.  
(0924) 277981  
Fender, Gibson, Vox, Carlsbro, Musicman,  
WEM, Custom, Pearl, Rogers. Area agents for  
MM equipment.

KEY FOR DEALER GUIDE	
EC	Echo Chamber
RCN	Re-Coring
O	Organs
IR	Instrument Rental
SYN.	Synthesizers
G	Guitars
A	Amplifiers
D	Drums
S	Strings
S/Hnd.	Second Hand
MA	Main Agents
RS	Repair Service
Spec.	Specialists
ERS	Electronic Repairs
EK	Electric Keyboards
K	Keyboards
B	Brass
W	Woodwind
L	Lighting
H	Hire
Ac	Accordions
SFI	Special-Fretted Inst.
T	Tuition
RC	Mics
RM	Reconditioning
SM	Sheet Music
PA	Public Address
PSG	Perfal Steel Guitars
CB	Custom Building
Di	Disco



# ★ DEALER GUIDE ★

<p><b>SCOTLAND</b></p> <p><b>ABBEY MUSIC</b> 32, Guthrie Port Arbroath, Tayside Tel: (0241) 79904 G. A. EK. RS. Spec. EC. Rcn. S/Hand. Rent. HP. Main agents for: (Guitars) Guild, Gibson, Fender, Yamaha, Westbury, Washburn, Ibanez. (Amplification), OHM, Vox, (Mics) Shure, Ibanez. (Electronic Keyboards) Tisco, Korg. Every guitar is set up personally by Terry Wood.</p>	<p><b>ROCKSHOP</b> 8A Oxford Road, Manchester. Tel: (061) 872 1912 EC. Rcn. IR. Syn. G. A. D. S. S/Hnd. RS. Spec. ERS. EK. B. W. H. SFI. T. RC. Main agents for: (Guitars) Hofner, Eko, Hono, Ibanez, Raimondo, Musicman. (Amplification) OHM, Peavey, Custom Sound, J.H.S. (Drums) Maxwin, Pearl, Slingerland, L. P. Percussion. (Mics) Shure, Audio, Tech. (Synths) Teisco, Casio. (Brass &amp; Woodwind) King &amp; Bandit. Trafford &amp; Selmer Sax, Multivox Pedals. Also at: Barratts, 1 Meadow St., Preston. Tel: (0772) 555628. Large selection of sheet music. See above for agents, and: Barratts, 652 Chester Rd., Old Trafford, Lancashire. Spec Retail Brass &amp; Woodwind.</p>	<p><b>NORTHAMPTONSHIRE</b></p> <p><b>MUSIC MARKET</b> 15, Market St., Kettering, Northants. Tel: 0536-518742 G. A. D. S. S/Hnd. E. K. M. P. A. H. L. IR. Rcn. Main agents for: H.H., Aria, Fender, Carlsbro etc.</p>	<h2 style="font-size: 2em; margin: 0;">John King's</h2> <p>8 Richmond Road, Kingston Tel: 01-548 9100-9124 O. IR. SYN. G. A. D. S. S Hnd. MA (HH). RS. Spec. EK. B. W. L. H. Ac. T. M. RC. PA. Di.</p>
<p><b>WALES</b></p> <p><b>SOUNDWAVES MUSIC CENTRE</b> 51 Gwent St., Gwmbran, Gwent, Wales Tel: (06333) 2501 EC. Rcn. O. IR. A. D. S. G. S/Hnd. B. W. Ac. M. SM. CB. Guitar specialists. Vintage Guitars. Main agents for: Aria, Burman, Gibson, Fender.</p>	<p><b>NORFOLK</b></p> <p style="text-align: center;"><b>Cokes Band Instruments</b></p> <p>34 St. Benedicts St., Norwich. 0603 23663 G. A. D. K. S. D. RS. EC. O. IR. SYN. MA. ERS. GK. G. B. W. PA. M. P. Agents for HH, MM, Bose Ohm, Citronic, Sound Out, Premier, Ludwig, Fender, Ibanez, Op-rikinetics, Tama, Paiste.</p>	<p><b>SUFFOLK</b></p> <p><b>MORLINGS LTD.</b> House of Music, 149-151 London Road North, Lowestoft, Suffolk. Tel. Lowestoft (0502) 65491-713143 EC. O. IR. SYN. S. Hnd. RS. ERS. K. B. W. L. H. Main agents for: Aria, Premier, Kawai, Hofner, Custom Sound, Carlsbro AC. SFI. SM. P. SG. Di.</p>	
<p><b>RING IAN ON: (01) 379 6342 (Ext. 36) FOR DETAILS OF YOUR FREE LISTING IN THE DEALER GUIDE!</b></p>	<p><b>SURREY</b></p> <p><b>CROYDON MUSIC STUDIOS</b> 40 Station Road, West Croydon, Surrey. 01 688 0628 G. A. D. S. S/Hnd. RS. B. W. Ac. SFI. M. SM. MA. for Premier, Yamaha, Aria.</p>	<p><b>Tyne and Wear</b></p> <p><b>MUSIC MAKER</b> 30 Dean Road, Westoe, South Shields 0632 661349 Underneath Beverley Artists Agency. EC. Rcn. O. IR. SYN. G. A. D. S. S Hnd. MA. RS. Spec. ERS. EK. K. B. W. L. H. AC. SFI. M. RC. SM. PA. PSG. Di. Main agents for ATC. Gianni, Custom Sound, Hutchinson ATC, HMC, Specialists in Beyer, Carlsbro, Canon, Guild, Tama, Ibanez, Acoustic Gibson, Westbury, Yamaha.</p>	
		<p><b>WANSBECK MUSIC</b> 13-15 Gallow Gate, Newcastle-upon-Tyne Tel: (0632) 611999 Main agents for: Pearl, Miyazawa (flutes), Suzuki, Raimondo, Miyazawa (guitars), Mayel, Dolme, Muek (recorders), Boory &amp; Hawkes, Takumi, Hamming, Pastris, Jargar, Pieroni, Paesold (strings). Also at: 1 Sanderson Arcade, Morpeth, Northumberland.</p>	

# ★ SUBO GUIDE ★

<p><b>BIRMINGHAM</b></p> <p><b>FAIRMORN STUDIOS</b> 4 Rectory Lane, Castle Bromwich, Birmingham Tel: 021-747 3837 8-track with DBX noise reduction, space echo, Yamaha electric grand piano, Roland Jupiter 8 synth, acoustic piano, 7-shell Gretsch kit, Hammond organ with Leslie speaker, Yamaha string machine, Roland SH09 synth, stereo reverb, digital sequencer, Roland CR8000 rhythm computer, sound on sound, automatic double/triple tracking, parametric Eq, compressor/limiters, phasing, flanging &amp; other FX, real time cassette duplication, pro engineers for only £7 p.h.?</p> <p><b>F.S.R. STUDIO</b> 29 Bagot St., Birmingham B4 021-359 6587/373 0744 24T £28 p.h. from £160 p.d. inc. VAT plus block deals. Cap 40, drum. AC elec pianos, outboard processors 15 + 30 IPS, Noise reduction, twin 31 band Equalised Amcron/Tannoy super red monitoring, R/C lounge, synths, 12/6 string guitars, hnd/perc. 48 in line 24 group desk. Outboard Producers + fx, plus echo reverb 24T noise reduction 31 band equalised. Amcron/Tannoy super red copying, R/C lounge, TV, video games + kitchen. SM. AR. Pressing, Video.</p> <p><b>ZELLA RECORDING STUDIOS</b> Walker Hall, Ampton Rd., Edgbaston, Birmingham B15 2UJ Tel: (021) 455 0645 (24hr Ansafone) 16T from £15 p/h. Cap. 35. Equipment includes: Bechstein, Fender Rhodes, Ludwig, Hammond. Studio equipment: Soundcraft, Neumann, AKG, Klark Teknik, Tannoy etc. ff. VS. SMba. R-R. R-C. R-Cr. D-T. DC. (in separate copy room). 24 hour service! Brochure on request.</p>	<p><b>BUCKINGHAMSHIRE</b></p> <p><b>PARKWOOD STUDIOS</b> Chalfont, St Giles Bucks. Tel: 404 5711 8T, £10 ph. depending of length of stay. Day rates neg. S. mix drums, AC. BA. Soundcraft Brennel Mini 8, Revox Mastering, Reverb, DGL.</p> <p style="text-align: center;"><b>CAMBRIDGE</b></p> <p><b>SPACEWARD</b> The Old School, Streatham, Ely Cambridge Tel: 035389 600/752 (24 hrs.) Studio multitrack 24T. Even type harmonizers. Vocal stressers, Amcron Monitoring. 24T £20 ph. 16T £16 ph. 8 hr 24T £128. 10 hrs 24T £160. 14 hrs 24T £200. 10 hr 16T £102.40 10 hrs 16T £128. 14 hrs 16T £180. D. TF. R-R. CP. KA. R-C. Mix. R-Video. DC. Comp-Mix. D-T. M. S. VS. SM. Producers available. Accommodation. Cap 20. Fully air conditioned.</p> <p style="text-align: center;"><b>CHESHIRE</b></p> <p><b>CAVALIER SOUND RECORDING STUDIO</b> 280 Wellington Rd. South Stockport, Cheshire Tel: 061-480 6073/061-483 7294 (Ask for Lol Cooper) 16T £28 p/h, DBX, R-R, Ka. R-C. Mix DC. S. SM. EMT. Gold Foil Reverb. Audio + Design Compressor. Drawner stereo multi tracker. Chappell acc. piano. Various guitars + Bass. Thomas V.L. 3A organ with 122 Leslie + strings. Tascam 16T, Tascam 2T. Master. Turner H.H. amps. Tannoy monitor. H.H. Backline. MXR. Flanger MXR. Graphics. Roland R.E.301 Echo. Roland SPE 2000. Digital Delay. AKG/Shure/Cacorex/Electro Voice/Sennheiser mikes. Friendly relaxing atmosphere.</p>	<p><b>SWALLOW STUDIOS</b> Congleton Rd., Smallwood, Nr Sandbach, Cheshire. Tel: Smallwood (04775) 201 8T studio, 480 sq ft. Live/winter/dead areas. drum/vocals booth. Comfortable lounge, in converted 19th barn in pleasant rural Cheshire. From £9 ph. Weekly neg. 16/8 studio master. Teac 80-8 with DBX, Revox, B77HS with DBX. Teac C3X, Tannoy and Auratone monitoring, GBS reverb, Teac, Graphic EQ, noise gating, DI, Lexicon PCM41, Digital delay processor, MXR comp/Lim, DBS reverb, Teac, graphic eq, di, ff. R-C, R-R, Piano, Kaba, Mx, SMba, ACba Video ba. Mics AKG, Beyer, Sennheiser, Shure.</p> <p style="text-align: center;"><b>DEVON</b></p> <p><b>BLAZE RECORDING STUDIO</b> Castle Chambers, Higher Union St., Torquay, Devon Tel: (0803) 38543/28288 8T £10 p/h. £65 per 3hr. day + VAT &amp; Tae. 10 cap. D. R-R. Ka. D-T. SM. C.P. Free hotel (licensed) accommodation available.</p> <p style="text-align: center;"><b>GLOUCESTERSHIRE</b></p> <p><b>WINDRUSH RECORDING STUDIO</b> High St., Bourton on the Water. Tel: (045) 20172. 4t 6 cap £5.50 p/h, £35 p/d 8 hrs. DBX if R-C. R-R. D-t. CP Kabd Studiomastrer 16 + 04 OTC after 10hrs £7.50 p/h. MS Acdb smbd.</p> <p style="text-align: center;"><b>HAMPSHIRE</b></p> <p><b>TOUCAN RECORDING STUDIOS</b> Finchwood Farm, Coppo Lane Hayling Island, Hampshire Tel: 07016 67734 8T Cap 8 £6 ph. No OTC if. RC. KO. ACBA.MS. SM. Complete backline free.</p> <p style="text-align: center;"><b>HEREFORD</b></p> <p><b>CHAPEL LANE STUDIO</b> Hampton Bishop, Hereford Tel. Holme Lacy (043 273) 430/437 16T and 24T daily rate negotiable. Cap. 80. Yamaha CS80 Steinbech Grand. Mics AKG, Beyer, Neumann, Sennheiser. Amek mixing console 28 into 24. Lyres 24T Steuder Master. Ancillary gear - Revox A77. Sony, Roland Super Red Speakers. Emt Auticon Stereo Plate. Any other equip. avail for hire. AC ba.</p>	<p style="text-align: center;"><b>LEICESTERSHIRE</b></p> <p><b>Q. STUDIOS "VIDEO &amp; GRAPHICS COMPLEX"</b> Queenborough Ind. Estate, Queenborough, Leicestershire Tel: 0533 608194-608813 24T £20 ph. 16T £15 ph. Discounts for bookings over 10 hrs. DBX &amp; Dolby. Cassette duplication 28 into 24 desk. Harmoniser. Aural exciter. Flanger De Essor compressors, expanders, time delay, EMT reverb. Yamaha piano, Fender Rhodes, ARP, OMN, Mellotron, Neumann &amp; AKG mics. Airconditioning resident arranged. Jingles &amp; commercial broadcast standard. Video production.</p> <p style="text-align: center;"><b>LONDON</b></p> <p><b>BASING ST. ISLAND MOBILE STUDIOS*</b> 8-10 Basing St., London W11 01-229 1229 Studio manager: Doug Hopkins. Studio One: Size 60' x 40' x 25' high. Capacity 80 musicians. Console: Neve 8108 with Neacm automation and custom modifications. Tape machines: 24/16 track. 3M. 2 track Studer A80. Lyrec 24 track. Monitors: Urei 815's. Alternatives available: Altec, JBL, Tannoy. Microphones: AKG, Neumann, Beyer, Sennheiser. Multitrack digital recording facilities also available. Video playback facility U-matic with Q-lock sync facility to multi-track. <b>STUDIO TWO</b> Size: 30' x 20' x 10' high. Capacity: 20 musicians. Console: MCI 542C 42 in. 24 out with automation. Tape machines: 24 16 track 3M. 2 track Studer A80 Monitors: Urei 813's. Alternatives available: Altec, JBL, Tannoy. Microphones: AKG, Neumann, Beyer, Sennheiser. Instruments available for both studios: Steinway Grand Piano, Hammond C3 organ with Leslie Electric Piano. Selection of outboard equipment for both studios. <b>ISLAND MOBILE</b> Console: Helios - 62 inputs 62 outputs - 24 monitors. Tape machines: 2 x M79 24 track - 2 Studer B82 2 track. Automation: Synchronisation. Maglink or Q Lock. Monitoring: Altec. Microphones: AKG, Neumann, Beyer, Sennheiser. Other cabilities: Video.</p>
<p><b>BRISTOL</b></p> <p><b>CAVE STUDIO</b> 12 Cave Street, Bristol 2. Tel: (0272) 426409 16T. M79 with autolocate. Amcom &amp; JBL Monitoring. DBX Noise Reduction. Dolby A Mastering. Rebis parametric Eq, de essers. comp. Limiters. ff. R-R. R-C. Mix. M. S. Studio inst. available. Bluthner Piano; Slingerland Drum Kit. Amps. Roland string synth. Rates from £12.50 p/h. (Block bookings neg.)</p> <p><b>MUSHROOM RECORDING STUDIOS*</b> 18 West Mall, Clifton, Bristol Tel: 0272 35994/35867 16 T. M79 with Autolocate. Custom Built Desk. Monitoring Lockwood Cabs. Tannoy H.P.Ds. 2 E.M.T. Stereo Plates. Urei Graphics Parametric &amp; Sweep E.O. &amp; Comps. by Audio Design. Scamp Rack. Cooper Time Cube. Harmoniser. Broadwood Piano. Synthi. Fender Amps. Eastlake Drum Cage. Ludwig Drum Kit. A.M.S. Phaser Flanger. Mikes by Neumann Electrovois A.K.G. &amp; S.T.C. Block Bookings (negotiable) Accommodation.</p>	<p><b>LIVE SOUNDS</b> Tethers End Zan Drive Wheelock Sandbach Cheshire CW11 0Q9. Sandbach (09367) 2857/3818 8T £9 p.h. + VAT, 10 hr £70. Longer bookings negotiable. Soundcraft 16/8, Alice 8/2/8 Tascam 80-8, Revox HS B77 DBX on all machines. Nakamichi cass, Rebis dbx, noise gates, De-ess, limiters, compressors, reverb, Yamaha ADL, Graphic EQ, 2.2. CP. real time and first copying Acba, Smba. 8T facilities fully mobile.</p>	<p><b>HEREFORD</b></p> <p><b>CHAPEL LANE STUDIO</b> Hampton Bishop, Hereford Tel. Holme Lacy (043 273) 430/437 16T and 24T daily rate negotiable. Cap. 80. Yamaha CS80 Steinbech Grand. Mics AKG, Beyer, Neumann, Sennheiser. Amek mixing console 28 into 24. Lyres 24T Steuder Master. Ancillary gear - Revox A77. Sony, Roland Super Red Speakers. Emt Auticon Stereo Plate. Any other equip. avail for hire. AC ba.</p>	<p><b>B.T.W. RECORDING STUDIO*</b> 125 Myddleton Road, Wood Green, London N22 01-888 6655/449 6110 8T at £12 ph. £10 ph. block booking. ff. R-R. Ka. dt. M. s. sm. dbx noise reduction. Alice 12.43 desk. Tannoy and Auratone monitors. MXR digital delay.</p> <p><b>FOCUS STUDIOS</b> Vineyard, Sanctuary Street, London Bridge, SE1. Tel: 01-403 0007. 24T. Cap 22. R-R R-C. CP. Mix. Bechstein Grand Piano; Steiner A.80. B.7. Kexen Noise Gate. DBX Compressors. Dolby Series A AMS Digital Delay. Eventide and Bel Har monizers. Flanger. Neumann AKG. + Beyer mics. Phone for rates.</p>

# STUDIO GUIDE

**GARDEN STUDIOS**  
10a Dryden St.,  
Covent Garden WC2.  
Tel: 01-836 2221  
Studio 1: 27' x 21' NOW OPEN Studio 2: 27' x 15', 1000w P.A. New 7 piece Tama kit with Ludwig snare. Roland J.C. 160. H-H 250w bass amp. Peavey 2 x 15 bass bin. Ka. E.V. + Shure mics. Ring for prices.

**R.G. JONES RECORDING STUDIOS** \*  
Beulah Road, Wimbledon.  
London SW19 3SB  
Tel: 01-540 9881 Telex: 881 4917  
Answerback R. Jones  
Solid State SL4000E Console with Master Studio Computer and Total Recall Computer. Studer Tape Machines. Eastlake Control Room and Monitoring with JBL and TAD Drivers. Studio: 90 square metres with three isolation booths. Steinway Model B Grand. Instrument Hires arranged. Mics: Neumann, AKG, Calrec, Beyer, Schoeps, Electro Voice, Shure, STC and PZM. Rates: £50.00 per hour (no over-time).

**KONK RECORDING STUDIO** \*  
84-85 Tottenham Lane, London N8 7EE.  
01-340 7873/340 4757  
24T. Cap. 35. £40 p/h. Discounts by arrangement. D. if. R-R. 1st. Vocal + Piano booths. Ka-Hammond + Leske. Yamaha Grand. Percussion. ARP Synth available with studio. Mix. Comp-Mix extra £10 p/h. Q. OTC £6. MS. Monitors JBL lannoy. Smba.

**THE LOWER WHOPPING CONKER CO!**  
45 Victoria Road,  
Romford, Essex.  
Tel: 0701 44334  
4T & 8T st. Cap: 25. + Rehearsal Studios. R-R. R-C. Smba. d-i. if. Mix. VS. Rates 4T - £6 p/h. 8T - £12 p/h. Any instrument available. Extensive audio-visual facilities.

**R.M.S. STUDIOS**  
43 Clifton Rd. SE25  
Tel: 01-653 4965  
8T. Cap: 10. R-R. R-C. S. Mix. SM. Ka Two separate rooms (14' x 14' + (14' x 10'). Eventide Harmonizer. Audio Design Vocal Stresser. Soundcraft 24 channel desk. Rogers Grand Piano. Rebis Noise Gates - Parametrics, Limiters, Compressors. Klark-Teknik DN34. Trident Comf. Limiters. Plate Echo. Rates: £8 p/h.

**WAVE STUDIOS**  
1 Hoxton Square,  
London N1  
Tel: (01) 729 2476/2440  
STUDIO 1:-  
24T. Soundcraft 2400 Series Desk. Comp Mix 3m 24T. 3M + Studer 2T. Cap. 15. 8 Steinway Grand Piano. 2T Dolby. Rodgers Kit. if. R-C. R-R. d-t. Smba. K.Aba. Block booking rates negotiable. Normal rates: £20 p/h.  
STUDIO 2:-  
16T. Soundcraft Series 2 Mixer. Ampex 16T. Studer 2T. Cap: 15. 6'6" Ibach Grand Piano. 2T Dolby. Rodgers Kit. if. R-R. R-C. Smba. Kaba. Block booking rates negotiable. Normal rates: £10 p/h.

**ZIPPER MOBILE RECORDING STUDIO**  
A 16T Acoustically designed control room with compressor limiters, Adt, Flanging, Phasing. Contact Jeffrey 637-9977. 450-4130.

## MANCHESTER

**BIRCH LANE STUDIOS**  
Birch Lane, Dunkinfield  
Tel: 0611 368 2234  
16T. £70 p/d (11hrs) £7.50 p/h. 8T £40 p/d (11hrs) £5 p/h. Open 7 days a week. Free use of drums, amps etc. R-R. R-C. CP. DBX. Mix.

**EARTHBEAT RECORDING STUDIO**  
28 Dartford Ave., Winston Eccles, Manchester.  
Tel: 061 707 2217.  
8T Soundcraft £9 p/h. £70 p/d. 9 cap. D & R-R. CP. R-C. Mix. SM. MS. T.A.C. Desk.

**PLUTO STUDIO**  
36 Granby Row, Manchester  
Tel: (061) 228 2022  
24T £40 p/h (per day removable), D. i-f. R-R. R-C. R-Cr. Lyrec 24T Trident series 80 30/24 desk. Studer stereo

## MIDDLESEX

**LANE STUDIOS**  
87 Deans Lane, Edgware, Middx.  
Tel: 01-959 8456  
8T £5 per hour. £35 per day. 4T £4 per hour. £25 per day. CAP 8 T.F. R-R. R-C. CP. M.S. S.M. (TBA) (Guitars, Amps, Cabs available no ex. charge). Mobile unit available same rates.

**MAGRITTE MUSIC SOUNDS**  
15 Holloway Lane, Harmondsworth, West Drayton, Middlesex.  
01-897 9670  
24 16 tracks. TRIDENT/EASTLAKE. £35ph. £350pd inc. full acc. Comprehensive range of aux. equip. Every possible facility & more. All rates negotiable

## NOTTINGHAMSHIRE

**SIN CITY STUDIOS (NOHPONEX LTD) \***  
22A Forest Rd. West  
Nottingham NG7 4EQ  
Tel: 0602 784714  
16T £16 p/h. £116 p/d (8 hours). Further discounts for longer periods. 4T also available. Cap 35. tf. CP. R-R. R-C. d-T. M. S. DBX. Ka. AC. SM. DC ba. Various instruments and amplification available or by arrangement. New Professional Recording Equipment with many Accessories and Effects. New spacious, expertly designed studio premises. Snack bar and Recreation room, lounge, Showers, Car Park etc.

## SCOTLAND

**CRAIGHALL RECORDING STUDIOS**  
88, Craighall Rd.,  
Edinburgh, EH6 4RL.  
Tel: 031 562 3685  
16 track. Cap 25. £25 p/h. 2 track £19 p/h. D. T/S. KA. R-C. Mix. DC. D-T. M.S. AC. SM. 8 track self-contained mobile unit £200 p/d + expenses.

**PALLADIUM STUDIOS**  
Edinburgh. 031-445 5267.  
16T £10 p/h. Free use of Jupiter 8 and Profit 5 Yamaha CP70 + Steinway pianos. Rhodes 88 drums, percussion etc. There is a master quality studio with every facility.

## SURREY

**CHESTNUT STUDIOS**  
Wishanger Lane, Churt, Farnham, Surrey.  
Tel: 0252 726299/025125 4253  
16/8T. 15 Cap. 16T. £12 ph. or £90 pd. Orban stereo Soundcraft 800 series desk 24-16 Tannoy Quad Monitoring - good range of effects inc. Digital Delay. Bechstein grand. Yamaha CP30 Elect Pno. Neumann, AKG, Shure mics.

## JACOB'S

Ridgeway House, Runwick Lane,  
Farnham, Surrey.  
0252 715546  
2x24 track studios Studio 1 p/h £30 p/d £240. Studio 2 p/h £20 p/d £160. TF. RR. CP. KA. R-C. Mix. Comp. Mix. D-T. M.S. AC. SM. Separate live room & 24 track mobile unit.

## SUSSEX

**ICC STUDIOS**  
Silverdale Road, Eastbourne, Sussex  
0323 26134  
24T Cap 30. £30 ph. (Spec. weekly and daily rates). 8T. D8p/h. D. i-f. R-R. CP. Ka. (grand piano, Fender, Rhodes, Korg syn). R-C. Mix. AC. MS. SM. Ed cassette duplication.

## WALES

**COMMERCIAL STUDIOS**  
159 Commercial Rd.,  
Newport, Gwent.  
Tel: (02221) 493230 (24 hr ansafone) or (04955) 55536.  
Cap. 20. R-R. R-C. D-Tape 8 T. Studio is a fully floated room. Rates: £3 p/h (Rehearsal) £10 p/h (8T)

**HORSESHOE STUDIOS**  
Knollburg Nr. Undy, Gwent. Sth. Wales  
Tel: 0633 880745  
16T 35 cap. £12.50 p/h. Discount for BL DBX TF R-R CP. Ka. Yamaha. Electric Grand C370, Korg synth + string machines, Hammond organ. R-C, Mix, d-t. OTC. M.S. Acbd. SM.

**LOCO STUDIOS**  
Pias Llecha,  
Llanhennock  
Casreio, Gwent.  
Tel: 1029131 3385  
16T. 10 cap. No OTC. Live and normal studio areas. Large studio. Control room and AC in rural seclusion. Price on application.

**ROCKFIELD STUDIOS**  
Amberley Court, Rockfield Rd., Monmouth  
0500 2449/3625  
Studios 1 & 2, 24T. 40 Channel Trident TSM Series Mixer, Natural Acoustic Echo Room, Auxiliary equip, to cover all eventualities. ALSO Acoustically insulated Rehearsal Studio on 10 Bedroom country house. 1 1/2 miles of fishing available. ALL prices on application only.

## KEY FOR STUDIO GUIDE

T	Track
Cap	Capacity
p/h	per hour
p/d	per day
D	Dolby
tf	Transfer facilities
R-R	Reel to reel
St	Number of Studios
CP	Copying
tba	to be advised
Ka	keyboards available
R-C	Reel to Cassette
Mix	Mixing Facilities
R-Cr	Reel to Cartridge
Dc	Disc Cutting
Comp. Mix	Computer Mixing Facility
d-i	Disc to tape
Q	Quad
OTC	Overtime charge
M	Mono
S	Stereo
fcf	Fully coated film
VS	Video Studio
AC	Accommodation
ba	by arrangement
SM	Session Musicians

# HIRE GUIDE

**BAN ELECTROMUSIC**  
89-97 St. John Street, London EC1M 4AB.  
Tel: 01-253 9410/9079  
Studio: 01-253 1549  
ME T&C. RLR (plus recording). Di. CM (32:8:8 + 24:8:2 + 16:2 + 10:4 + Monitor Desk). PA. ST. R. Professional sales show room. Yamaha main service centre. AHB, JBL, Gauss, EV, Shure, etc.

**BULLETT HIRE**  
Tel: 01-550 8382  
1000-8000 watt Rigs, RSD, Gauss, JBL Lighting Rigs, T&C. SL. Di. 20CM. Contact John Dean.

**BAND AID SOUND HIRE CO.**  
(15 miles east of London)  
Tel: 0375 31401  
ME, T + C. RHR. 16, 20, 24 CM. 2-10 KW. PA. Flight cases and Video.

**J.C. SOUND HIRE**  
2 Kirkby Avenue,  
Athersley, North  
Barnsley, Sth Yorkshire.  
Tel: 0226-89847, 0226-723267.  
Rig up to 3K, Martin JBL 20:8:2. 1.5 K foldback 20:8:2. Turbosound experienced crew. Yorkshire based.

**MIKE SWEETLAND LIGHTING**  
18 Granby Row, Manchester 1 3PE  
Tel: 061-226 1082  
Contact the Northern Lighting specialists for Rigs from 24K-100K.

**MITREX**  
Atlantic Works, Droyesden,  
Newton Heath, Manchester  
Tel: (061) 688 0506  
5K, 3K, and 1K Rigs with full F/B and crew. Also lights up to 20K.

**OCTAVE HIRE LTD.**  
414 Essex Rd., Islington NI.  
Tel: 01-226 5759  
Backline, Keyboards, Synths, Pianos, Drums

**P.S.H. Ltd. (Panther Sound Hire)**  
44 Town Hill, West Malling  
Maidstone, Kent ME19 5QW  
Tel: (0732) 846097  
London office: (01) 278 3472  
PA. T&C. CTM. ST. R. 24 2 Desks. Midx. & Zooi Horn Mixers. Martin, JBL etc. Rigs up to 12 Kw

**RANDOM PULSE LIGHTING**  
52 Glenhorne Rd.,  
HammerSmith London W6.  
Tel: (01) 748 1457  
Stage lighting hire, design & tour production services inc. PA and Trucking. 16K-60K + Special Effects.

**ROADSTAR P.A. SYSTEMS**  
(Hire & Sales)  
19 High Storrs Road  
Sheffield 11  
Tel: (0742) 882743/(0742) 682057  
UK & Abroad P.A. to 5KW. 20:8:2 desk. 16:6 foldback desk. T.B.C. S. L. C.T.M. ME. Experience & reliability.

**WHALE AUDIO VISUAL**  
20 Belmont Park Road, Maidenhead, Berks.  
0628 21696 ask for Mick Fincher.  
PA. 4kW and over. SL. any quantity. CTM. T&C. ST. Hotels. Carnets. Anything. PA. Away. Martin Bass end, all Gauss to 20kHz. Monitors: 8 sends, analyzer, kW Infills Lighting-Genies, Trusses, Follows, Specials.

**WIGHAM ACOUSTICS**  
St. Annes House, Ryecroft Avenue,  
Heywood, Lancashire.  
Tel: 0706 624547, 0706 68766 Contact Mike Spratt.  
ME T & C. SL. 24 CM. CTM. R PA to 5000 Watts. 30 into 8/2 mixer. Concert sound for the discerning musician.

## KEY FOR HIRE COMPANIES

CC	Cassette to Cassette
ME	Musical Equipment
T & C	Transport & Crew
RHR	Rehearsal Rooms
SL	Stage Lighting
Sc	Security
Di	Disco
CM	Channel Mixer
CTM	Concert Tour Management
PA	Public Address
ST	Storage
R	Repairs

## ACCESSORIES & AIDS

**ALRIGHT JACKS**



### PROFESSIONAL AUDIO LEADS AT PRICES THAT WON'T BREAK THE BANK

We specialise in the supply of cables and connectors to the music industry, and manufacture ALRIGHT JACKS pro audio leads and MULTILINK multicore/multipair systems. If you want anything from a jack plug to a complete multipair/stagebox system, we are the people who will supply you at competitive prices and with courtesy.

NEUTRIX XLRs at unbeatable prices!

Our guitar leads are THE BEST.

**MUSICABLE**

36 Essex Avenue, Slough, Berkshire, SL2 1DR  
(formerly Lowther Cables)  
TRADE AND EXPORT CUSTOMERS SUPPLIED  
TEL: SLOUGH (0753) 38869

## RECORD PRESSING

### POSITIVE RECORD PRESSING SERVICE

Electroforming lacquer to metal. Positive per side £26. Copy stamper £7 only. Growing positive from metal master £23 per side.

Trade enquiries please write.  
27 The Arches, off Golders Green Crescent, Golders Green, London NW11  
Tel: (01) 458 8500

## VIDEO

### PROVISION VIDEO YOUR BAND/ACT.

U-Matic, VHS, BETA Editing

This voucher gives 10% OFF and £300+ job in 1982  
150 Regent St, W1  
(01) 439 6288

*Check It Out....*

Quality Pressing

**DIRECT**

from our modern UK plant.

- Singles EPs LPs ✓
- Cutting Processing ✓
- Test Pressings ✓
- Labels Sleeves ✓
- Cassette Duplication ✓
- min Record Qty. 500 ✓
- min Cass. Qty. 250 ✓
- Qualified Staff ✓
- Sound Advice ✓

MARKET LEADERS

**SRT**  
01-446 3218

**GENUINE**  
★ MAIDSTONE ★  
0622-673355  
**GAFFA TAPE**

### TASLIC GUITAR CASES

HAND MADE IN GLASS FIBRE STRONG AND LIGHT

Fully Flighted £59 (+ VAT)  
Standard £39 (+ VAT)

(Or Customized) ANY COLOURS AND TRIM

Send for details to:  
TASLIC LTD.

OAKSWAY,  
HARTLEPOOL,  
CLEVELAND.

Tel: (0429) 34617

Also: Glass Fibre Radial Horn Flares and other accessories.

### ISN'T IT TIME YOU LET OUR SUCCESS BE YOURS?

A advertize with International Musician NOW by ringing DARREN on (01) 379 6342, ext. 36

## FOR SALE

### MEGA-BARGAINS FROM J.B.'s

ROKK 200w SLAVE (R.R.P. £219)

ONLY £95!!

PEAVEY ARTIST (NEW)

(R.R.P. £441)

J.B.'s Price ONLY £305!!!

7 PIECE PEARL MAXWIN

(WHITE) R.R.P. £570

ONE ONLY £375!!!

J.B.'s MUSIC STORE

10a Camden Road,

Tunbridge Wells, KENT.

Tel: (0892) 22141 ask for J.B.!!

## WANTED

### WANTED FOR CASH

ALL MUSICAL INSTRUMENTS AND ACCESSORIES. COLLECTION ARRANGED at:-

TUNE INN

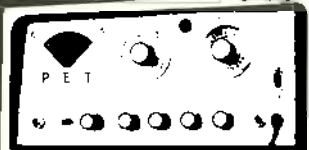
124-126 St. Mildred's Rd.,

Lee, London SE12 0RG

Tel: (01) 698 4446/8743

## TUNING

THE MOST VERSATILE TUNING INSTRUMENT EVER!  
**PET**  
AVERY HILL, LONDON S.E.9.



TELEPHONE: 01-859 5387

## LIGHTING HIRE

### CONCERT LIGHT SYSTEMS

12-48K - Genies, A/Cs and effects covering London, Manchester, Midlands.

For further details telephone 0204-700144

Drake Mill House  
Bloomfield Rd., Farnworth  
Greater Manchester

## CABINET FITTINGS

Fretcloths, Coverings, Handles, Castors, Flight Case Locks & Parts, Jacks, XLRs, Bulgins, Reverb Trays, P & N mic Stands, ASS Glassfibre Horns, CELESTION POWER Speakers

**ADAM HALL SUPPLIES LTD.**  
Send 30p cheque/P.O. for illustrated catalogue  
Adam Hall Supplies, Unit N,  
Carlton Court, Grainger Road,  
Southend-on-Sea.

## MAIL ORDER

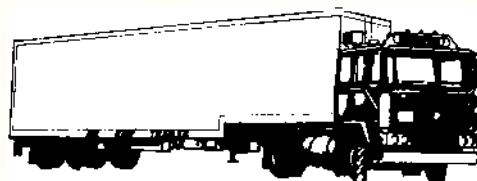
### FREE MAIL ORDER CATALOGUE

Listing over 1200 Guitars, Amps, Combos, Effects, PAs, Mixers, Microphones and Keyboards. All items sent free carriage.

### J S G MUSIC

104-106 Main St. Bingley,  
West Yorks.  
Tel. (0274)  
568843/564389

## TRANSPORT



STORAGE DISTRIBUTION  
TOUR MANAGEMENT & PRODUCTION  
CUT PRICE FUEL FOR GROUPS, TRUCK PARK  
ROCK-N-ROLL TRUCKING

**SMITH SELF DRIVE**

Specialists in all aspects of Vehicle Hire -

CAR, VANS, TRUCKS, MOTOR CARAVANS, MINIBUSES,  
LAND ROVERS  
CONTRACT HIRE  
DELIVERY SERVICE

SHEFFIELD DEPOT: Nursery Street, Sheffield S3 8ZZ  
Telephone: Sheffield (0742) 752222. Telex: 54326  
Contact: D. Harvey Steinberg



## CUSTOMIZING/REPAIRS

AS USED BY STRAY CATS, ADAM & THE ANTS, MARK KNOPFLER ETC.

FOR ALL KINDS OF PROFESSIONALLY SET UP

**SECOND-HAND GUITARS & AMPS**

**GUITAR MAKERS**

**PRO-GUITAR & AMP REPAIR WORKSHOP**

**Andy's**

Guitar Workshop

27 Denmark Street, London WC2  
16/17 Charing Cross Road, 01-896 0859

Also at 43-45 Tavistock Place, Newcastle-on-Tyne  
Tel: 0632-927202

WE GET THE BEST OUT OF ANY INSTRUMENT

**NEIL'S GUITAR WORKSHOP**  
Tel. 689 4742

A fast reliable repair/customising service.  
Also guitars handmade to order.  
A full range of guitar parts and accessories in stock

347 WHITEHOUSE ROAD,  
W. CROYDON (on Bridge)

## GUITAR REPAIRS

AT

### ALLAN-GORDONS

Tel: (01) 520 5112  
(Ask for Louis)  
32 MARKHOUSE RD.  
WALTHAMSTOW  
LONDON E17

**BRYNN A. HISCOX LUTHIER**

FINE HANDMADE GUITARS  
SPECIALIST IN ALL WOOD  
ROUNDBACK STEEL  
STRING AND CLASSICAL  
INSTRUMENTS REPAIR &  
RESTORATION SERVICE.  
FOR FURTHER DETASILS  
TEL: ARMITAGE  
(0543) 491331

## REHEARSAL STUDIOS

# TERMINAL STUDIOS

Three superb professional luxury studios, Excellent rates. All possible amenities.

TEL: 703 0347/  
582 2037

For details  
ELEPHANT &  
CASTLE



## Eccleshall

MAKES CUSTOM BUILT GUITARS AND HAS A REPAIR SERVICE OF THE HIGHEST STANDARDS.

17c, Station Parade, Ealing Common, London W5 or ring 01-992 4741 early for your specific requirements.

### COLTE GUITARS

GUITAR MAKERS AND REPAIRERS

Fast, reliable service. Large stock of guitar accessories. Customising a speciality. For details contact Dave on (0244) 312633

## P.A. HIRE SERVICES

# PRO SOUND SERVICES



SPECIALISTS IN THE SALE, SERVICE, INSTALLATION AND HIRE OF PA, DISCO AND LIGHTING EQUIPMENT.

Pro-Sound Services  
22 Meadow Lane,  
North Hykeham, LN6 9RE (LINCOLN)  
Tel: (0522) 41867/682748

## AMPLIFICATION

### M.A. AMPLIFICATION

Full range of lighting + P.A. Equipment  
Disco + P.A. Hire up to 3 Kw  
Main agents for: Peavey, Traynor, McGregor, R.S.D., Shure.  
Discount prices on Shure Mics!  
M.A. AMPLIFICATION  
53 Preston Rd.,  
Standish (Nr. Wigan) Lancs.  
Tel: (0257) 426923

### 5K, 3K, 1K RIGS

With full F. B. and crew  
also lights up to 20K  
For further details  
Tel: Mitrex on  
061-688 0506.

TO ADVERTISE  
INTERNATIONAL MUSICIAN  
CLASSIFIED, RING  
DARREN ON (01) 379 6342  
EXT 36  
(Ads can be taken over the telephone)

## RECORDING STUDIOS

### ALLAN-GORDONS REHEARSAL STUDIOS (LEYTON)

32 Markhouse Road, Walthamstow, London E17

Tel: (01) 520 3706/8642

Price Per Session

	Weekday	Weekend	Evening
	1-6	10-6	6.30-11
EMPTY ROOM	£8.50	£12.00	£10.00
EQUIPPED ROOM	£15.00	£20.00	£17.00
SPECIAL 5 DAYS MON-FRI 1-6 EQUIPPED ROOM			£80

## TUITION

### STUDIO ENGINEER?

Our weekend sound studio courses are designed for anyone considering the profession or just plain interested. Topics covered include: (a) basics of studio construction, (b) microphone types, uses and techniques, (c) Use of 2" 16 or 24 track machine, (d) use of 24 or 48 channel desk and controls, (e) effect equipment, echo ADT, reverb etc., (f) ancillary equipment, (g) final mixing and editing. The number of students is limited to 8 to guarantee individual attention, and time on the desk. The cost of £98.00 (£135.00 for 24 track) includes hotel accommodation.

A special 5 day studio/workshop is also available. Subjects covered are the same as those above but with more emphasis on technical expertise. Cost including accommodation is £195.00. Video production also available. Please telephone for details.

For more information telephone: (01) 636 5308 or (01) 580 4720.

### WOODCRAY MANOR STUDIO

16 TRACKS OF QUALITY... AT THE RIGHT PRICE

Wokingham Berkshire  
0734-792258

Ten minutes from M3/M4 near Reading. Spacious pleasant and relaxed working environment, large air conditioned studio and control room.

EQUIPMENT: NEW SOUNDCRAFT SERIES 2400 DESK, M79 16 TRACK, STUDER MASTERING, REVOX, TANNOY SUPER REDS EMT STEREO PLATE, URSA MAJOR REVERB, BEL A&D, MXR, EVENTIDE & KLARK TECHNIK FX, NEUMANN, ELECTRO-VOICE BEYER MINCS., ETC. ETC.

£12 PER HOUR

DISCOUNTS FOR MORE THAN ONE DAY BLOCK BOOKINGS

# Sowter Transformers

With over 41 years experience in design and manufacture of several hundred thousand transformers we can supply.—

## AUDIO FREQUENCY TRANSFORMERS OF EVERY TYPE

**YOU NAME IT! WE MAKE IT!**  
**OUR RANGE INCLUDES**

Microphone transformers (all types), Microphone Splitter/Combiner transformers, Input and Output transformers, Direct Injection transformers for Guitars, Multi-Secondary output transformers, Bridging transformers, Line transformers, Line transformers to G.P.D. Isolating Test Specification, Tapped impedance matching transformers, Gramophone Pickup transformers, Audio Mixing Desk transformers (all types), Miniature transformers, Microminiature transformers for PCB mounting, Experimental transformers, Ultra low frequency transformers, Ultra linear and other transformers for Valve Amplifiers up to 500 watts, Inductive Loop Transformers, Smoothing Chokes, Filter, inductors, Amplifier to 100 volt line transformers, (from a few watts up to 1000 watts), 100 volt line transformers to speakers, Speaker matching transformers, (all powers), Column Loudspeaker transformers up to 300 watts or more.

We can design for RECORDING QUALITY, STUDIO QUALITY, HI-FI QUALITY OR P.A. QUALITY. OUR PRICES ARE HIGHLY COMPETITIVE AND WE SUPPLY LARGE OR SMALL QUANTITIES AND EVEN SINGLE TRANSFORMERS. Many standard types are in stock and normal dispatch times are short and sensible.

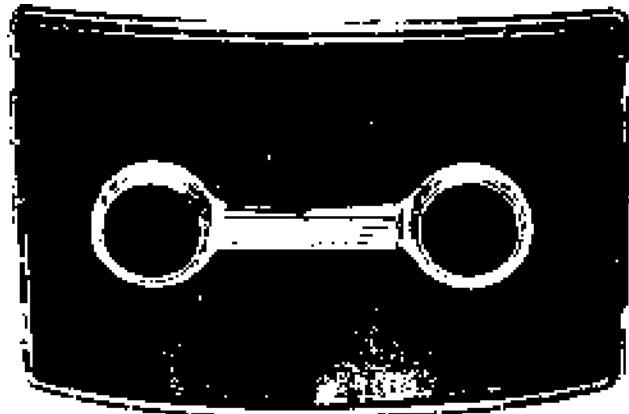
OUR CLIENTS COVER A LARGE NUMBER OF BROADCASTING AUTHORITIES, MIXING DESK MANUFACTURERS, RECORDING STUDIOS, HI-FI ENTHUSIASTS, BAND GROUPS, AND PUBLIC ADDRESS FIRMS. Export is a speciality and we have overseas clients in the COMMONWEALTH, E.E.C., USA, MIDDLE EAST etc.

Send for our questionnaire which, when completed, enables us to post quotation by return.

# E.A. Sowter Ltd.

Manufacturers and Designers  
E.A. SOWTER LTD. (Established 1941), Reg. No. England 303990  
The Boat Yard, Cullingham Road, Ipswich IP1 2EG,  
Suffolk. P.O. Box 36 Ipswich IP1 2EL, England.  
Phone: 0473 52794 & 0473 219390  
TELEX 987703. G Sowter

# BOSE<sup>®</sup> SPEAKERS. THE PROFESSIONAL CHOICE.



1420 Leigh on Sea, Essex.  
Tel: 0702 72926

## TOA's professional mixing console—great sound when you're on the road.

Toa's modular RX-7 mixing console comes in three ruggedly portable models, allowing you to select just the right amount of mixing versatility and convenience for your needs. Our most powerful unit is the RX-7-328, with an impressive 32 input channels, 4 group outputs and 8 program outputs. For those requiring fewer input channels, our RX-7-248 has 24, along with the same number of group and program outputs as the 328. Thanks to the modular construction of the RX-7 mixing consoles, all the functions are exactly the same, except there are 8 blank panels in the 248 replacing the input modules. The RX-7-164 has its own, smaller frame, but the the same high-quality modules are used to provide 16 input channels, 4 group outputs and 4 program outputs. All three mixing consoles are powered by the RPS-7 independent power supply, making them easier to carry and eliminating AC line noise. With all that each unit in Toa's powerfully versatile RX-7 series has to offer, you're sure to find one that's a perfect match for all your sound mixing needs.



RX-7-328



RX-7-164

Please send me your professional catalogue

Name \_\_\_\_\_

Address \_\_\_\_\_



TOA ELECTRIC CO. LTD.  
Castle Street, Oring, Essex  
Tel: 0277 364333  
Telex: 995554

Crafted in Japan.  
Proven in the States.

## SURPLUS STOCK CLEARANCE SALE

We are moving to our new premises and have the following items at very special prices.

### Tape Machines

Brenell 8T s/h "Immac" £2500  
Tascam 80-8 with DX8 new £2200  
Tascam 44 Pro 4T, DX44 new £1290  
**Noise Reduction**  
Dolby 361 (un-used) pair £650  
DHX RM155 8 chan DBX NR new £495  
RX9 DBX for A3440 new £225

### Cassette Machines

TEAC C1 MkII with RX8 new £650  
TEAC C2X dual speed pro new £330  
TEAC CX650R auto reverse new £220

PORTASTUDIOS TEAC model 144 (all second hand) fully overhauled from £300 each

### Mixers

SYNCON 'A' 28/24/4 new £7200  
SYNCON 'A' 20/16/4 new £6000  
ALICE 1248 s/h P9Gs, PPM £1490  
Soundcraft II 12/4/8 s/h £1250  
TASCAM 35 with EX35 new £1550

MCI JH110B 8T s/h "mint" £4950  
TEAC A3440 new £650  
TEAC A3440 s/h selection from £500  
TEAC A3340S s/h excellent cond £450  
TEAC 32-2B new £440  
Tascam DX8 NR for 80-8 new £410  
Tascam DX8 (SW) 8 chan switch new £450  
TEAC DX2B NR for 2 track new £175

TEAC A550RX full logic DBX new £190  
TEAC V5RX built in DBX new £130  
TEAC 124AV simul. sync new £110

### Monitors

JBL - We have a complete range of brand new monitors (pairs) one set only in each of the following models (ex-own-showroom) - 4301 £295; 4312 £450; 4313 £460; 4315 £995; 4333 £1150; 4350 £2200.  
Tannoy Devons (pair) 12" dual concentric III D s/h excel £250 pair  
Electrovoice Sentry 100, Broadcast mon, new £350 pair

### Power Amps

H/H mos-fet V150 new in box £240  
V200 new in box £280  
V500 new in box £390  
V800 new in box £485  
QUAD 405 s/h v.g.c. £140

Yamaha P2210 2x340w new £450  
Yamaha P2050 2x50w new £200  
Turner B302 2x140w s/h good £210  
Turner A500VU 2x340w new £510

### Reverberation

EMT 140TS stereo, remote, PSU £2100  
EMT 240 gold foil, s/h, 'mint' £2500

AKG BX20E new (showroom model) £1595  
AKG BX10E new £795

### Equalisation

Orban 622B Stereo parametric £490  
Klark Teknik DN22 2x11 £425

Yamaha Q1027 pair 27 band £690 pair  
Audio & Design E900RS sweep new £390

### Compressor Limiters

Audio & Design Transdynamic package consisting Transdynamic processor with three Ex-Press limiters, loom and rack case, new (Ex-showroom) £2596  
Audio & Design Complex Limiter £895  
Vocal Stresser £715  
Ex-Press Limiter £385  
APHEX AURAL EXCITERS new from £990

DBX 162 stereo new £425  
RM160 2x160's new £400  
I65 'overeasy' new £375  
MXR 136 Dual Limiter new £250

### Time Processors

Roland SDE 2000 670ms new £420  
SPH 323 Phaser new £165  
RE201 'space echo' new £270  
RE301 'Chorus Echo' new £295

AMS Dm2-20 Phaser s/h good £250  
Adv. Aud. Des D250 DDL s/h £250  
Bei BF20 MkII (new showroom) £325

### Hi-Fi (top quality only)

TRIO L01A and L01T, Tuner and Pre/power amp, very 'top of range', separate PSU new ex-showroom demo model BARGAIN (3 units) £650  
TRIO Hi-Speed integrated amps (Stereo) all new ex-showroom one of each only model 801 (110w per chan) £180, 701 (80w) £150, 601 (65w) £130, 501 (60w) £120

### Microphones

AKG C422 comb. stereo new £700  
C33 comb. stereo new £295  
C414EB (pair) s/h 'mint' £490 pair  
Sennheiser MKH435T, psu, s/h £190  
Electro-Voice RE20 new £175  
Neumann U87 fet i (inc cradle) £390  
KM80 fret (inc cradle) £340  
KM84 (pair) dual mount £275 pair  
AKG D202CS s/h each £70  
Shure D545 s/h excel. each £35

P.A.  
JBL 4530 loaded 2205J new £275  
Angle mids 2x2203 (12") new £250  
Angle mids 2x£110 (10") new £230  
JBL 'Cabaret' 4623 new £295  
'Cabaret' 4690 new £350  
Yamaha S2115H stage mon, new £230  
A0112T powered, 150w, new £220  
A0410H powered, 250w, new £320  
Bose 802 inc Eq. new (pair) £550  
Shure 'Vocalmaster' + 2 cabs £350

### Disco

Millbank Disco III stereo, excellent spec, 2xQ, 1 tape, mic, VU, pfl, brand new £175

### Musical Instruments (Etc.)

H/H P73 Electronic piano new £550  
Fender/Rhodes Stage '73 new £550  
Paiste 13" Hi-hat cymbals new £70

Yamaha 9000 series, Drum Kit (real wood) Bass, snare, 4 toms, fibre cased, Zildjian 14" h/h, 16" crash, 18" ride, 20" pang. The whole kit £750

NOTE The above prices are exclusive of V.A.T. and carriage. PHONE 06632 2442

LATEST PRODUCTS and all other stock not in our 'Clearance Sale' P.O.A.

Accessit, Allen & Heath, AKG, Ampex tape, Aphex, Ashley, Audio & Design (Recording), Auratone, Bel, Beyer, Bose, Boss, Brenell, Cutec, DEX, Delta-Lab, Dolby, Drawmer, Edittall, Electro-Voice, EMT, Fostex, Furman, Great British Spring, H/H Electronic, ITC, Ivie, JBL, Klark Teknik, Lexicon, Linn, Mic-Mix (Master room), MXR, Nagra, Neumann, Ohm, Orban, Ortofon, P.E.P., Publison, Quad, RCF, Rebis, RSD/Studiomaster, Revox, Roland, Scamp, Schoeps, Seck, Sennheiser, Shure, Soundcraft, Studer, Syncon, TAC, Tannoy, Tascam, TDK cassettes, TEAC, Trident, Trio, Turner, UREI, Valley People, Vesta-fire, Webber test tapes, Whirlwind, White Inst, Yamaha.

### ALLAN CHEETHAM AUDIO SERVICES

Phone: 06632 2442 (9.30-8pm Mon-Sat) (Sunday by appt)

Address: Studio House, High Lane Village,  
Near Stockport, SK6 8AA.

# AD. INDEX

ABC Music	118
Allen Gordon	66
Alligator Amplification	132
Ambience Studios	122
Aria	107
Audio Services	4, 146
Badger	122
Bandire	67, 126
Bells Music	134
Beyer Dynamic	27
Biggles Music	83
Bose UK	37, 102, 124, 132, 134, 136, 145
S. A. Capelle	35
Care 4 Cases	108
Carlsbro Sales Centre	90, 91
Carlsbro Sound Centre	18
Cass Music	82
CBS Records	106, 124
Cerlbrum Lighting	118
Chandler Guitars	114
Cymbals & Percussion	134
Dawe	136
Don Larking	44, 45, 47, 49, 51, 53
Dynacord	26
Eka-Orla	36
ESS	11
Excelsior	96
FD&H	83
Future Film Development	136
Future Music	62
Gigsville	12
Guitarzan & Bongo Bill	82
H/H Electronics	14, 15
Hobbs Music	82
Honky Tonk Music	83
London Rock Shop	3
Maurice Placquet	83
Marshall	OBC, 71, 72, 73, 74, 75, 76
Micro Musical	130
MTR	102
MXR	109
Peavey	32, 33
Peter Noble	83
Premier	43
Pulsar	115
Rank Strand	66
REW	56, 96
Richard Allen	102
Rocky Road Company	132
Rod Argents Keyboards	70
Roland	IFC, IBC, 98, 99
Rose Morris	16, 23
Rose Music	82
Rotasound	22
RSD	79
Sabian Cymbals	94
Session Music	124
Shure Electronics	6
Sigma Sound	106
Smith Self Drive	124
Sound Control	112
Soundout Laboratories	86
Sound Pad	82
Sowter	145
Subscriptions	130
Tim Gentle	58, 59
TOA	145
Yamaha	38, 39, 110, 111
Zildjian	113



# Roland BOLT

the  
technology of  
the future with the  
integrity of the past

Why is the BOLT Amp  
better than others?

- It's made by ROLAND
- Warm valve sound
- Reliable solid state circuitry where needed
- Built-in send and return effects loop switchable (60 watt only)—pre eq/post volume
- 2 stage overdrive channel + clean channel with LED indicator
- Silent switching o/d — clean via optional extra foot switch
- Real folded line spring reverb
- High efficiency speaker
- Front panel headphone socket & line-out facility
- It looks as good as it sounds!

**Roland**

Distributed by Roland (UK) Ltd  
983 Great West Road Brentford Middx  
Telephone: 01-568 4578 Telex: 934470





## MARSHALL'S NEW 50 WATT COMBO AMPS

From the most dominant force in rock music today . . .  
new Marshall Combos. With the unique sound and  
power that only Marshall offers.

On the road, in the studio or in crowded clubs,  
the 4210 Channel Switching model or  
one of the 50 Watt Master Volume models  
continue the Marshall tradition of excellence

that has driven so many superstars to the top.

*Take the Ultimate Test Drive.*

Try a new Marshall Combo at your dealer today  
and be sure to ask for all the details  
on our T-Shirt.

Take the Ultimate Drive . . .  
the Marshall Overdrive.

# THE ULTIMATE DRIVE



**20 YEARS OF QUALITY AND SERVICE 1962-1982**

First Avenue, Denbigh Road, Bletchley, Milton Keynes MK1 1DY, England

Telephone Milton Keynes (0908) 75411 Telex MARAMP 826483G